EPHEMERIS

EPHEMERæ

*‘yet the truth of this
is now too well known
even to be told.’*

Why is it upside-down?

If we further suppose that there is a solid body poised at the centre of it all, this body will not move towards any of the points on the extremity, because in every direction they are all alike; rather, if a person were actually to walk around that body, she would repeatedly stand at her own **antipodes**, and call the same point on its surface 'above' and 'below'. For the whole being spherical, as we said just now, there is no sense in speaking of one region as above and another below.

'antipodes'?

Gresk: **ἀντίποδες** (flertall),
av **ἀντί** (anti) 'mot' og **πούς** (pous) 'fot'.

1. Punkt, person eller gjenstand som befinner seg på diametralt motsatt sted i forhold til noe annet på jordkloden.
2. I overført betydning: rak motsetning, andføtting.

Do you have 'take away'?

If we now consider the artificiality of the consumer needs prefabricated and ceaselessly stimulated by modern industry — if we recognize the emptiness of leisure activities and the impossibility of rest — we can pose the question more realistically: What would not be wasted time? Or to put it another way, the development of a society of abundance should lead to an abundance of what?

What is the concept?

We should hold day with the antipodes if you would walk in the absence of the sun. No song in sand and glue that seven-letter word includes. In this age of rerun museums in which artistic communication is no longer possible, all the previous expressions of art can be accepted equally because whatever particular communication problems they may have had are eclipsed by all the present-day obstacles to communication in general.

Where is the toilet?

Those Paranoid Blues sings that one, poopy.
History is itself a real part of natural history, of the transformation of nature into human. Look out, you Commies!
But,soft! Who wafts us yonder? ■ æ.2016

name antipodes café

address PB.123 Bogstadveien

birthday 2012 / 01 / 01

postcode 0323

place Oslo, Norge

telephone

e-mail info@antipodes.cafe

website www.antipodes.cafe

messaging app

username @antipodes_cafe

ID. 914484855

valid until / /

passport

valid until / /

issued by

date / /

blood group

-itis isms

pron. æ

allergies

emergency cotacts

telephone

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•

•

organ donor ☑ YES

notes non-profit organization exploring everyday life on a daily basis.

YUYO MANIFESTO

ES

RESISTENTE
INESPERADO
DISCRETO
OPORTUNISTA
EFICAZ
DISPERSO
RESILIENTE
INDOMESTICABLE
CONTRASTANTE
DESPLAZANTE
OCUPA
DESAFIANTE
ORGANISMO
MÁS ALLÁ DEL BIEN Y EL MAL

NB

MOTSTANDSDYKTIG
UVENTET
DISKRET
OPPORTUN
FORTRENGENDE
EFFEKTIV
SPREDT
RESILIENT
OKKUPERENDE
UTFORDRENDE
KONTRASTERENDE
UTEMMET
ORGANISME
HINSINDES GODT OG ONDT

EN

RESISTANT
UNEXPECTED
DISCRETE
OPPORTUNIST
EFFECTIVE
DISPERSED
RESILIENT
UNDOMESTICATED
CONTRASTING
DISPLACER
OCCUPIER
CHALLENGER
ORGANISM
BEYOND GOOD AND EVIL

EU

ERRESISTENTEA
USTEGABEKOA
DISKRETUA
OPORTUNISTA
ERAGINKORRA
SAKABANATUA
ERRESILIENTEA
MENDERAEZINA
KONTRASTATZAILEA
DEPLAZATZAILEA
OKUPATZAILEA
AUPARI
ORGANISMO
ONGIA ETA GAIZKIAZ HARATAGO

CY

GWRTHSEFYLL
ANNISGWYL
ANNUWOL
CYFLEON
EFFEITHIOL
GWAHAREDIG
GWYDN
ANGHOFIEDIG
CYFATEBION
YMADAWIAD
MEDDIANNWR
HERIOL
ORGANIAETH
TU HWNT I DA A DRWG

DE

WIDERSTANDSFÄHIG
ÜBERRASCHEND
DISKRET
OPPORTUNISTISCH
VERDRÄNGER
EFFEKTIV
VERSTREUT
RESILIENT
BESETZER
HERAUSFORDERER
GEGENSÄTZLICH
UNZÄHMBAR
ORGANISMUS
JENSEITS VON GUT UND BÖSE

PT

RESISTENTE
INESPERADA
DISCRETA
OPORTUNISTA
EFICAZ
DISPERSA
RESILIENTE
INDOMÁVEL
CONTRASTANTE
DESLOCADORA
OCUPANTE
DESAFIANTE
ORGANISMO
PARA ALÉM DO BEM E DO MAL

KO

저항하는
예상치 못한
이산적인
기회주의적인
효과적인
분산된
탄력성
길들일 수 없는
대조적인
이동시키는
점유하는
도전적인
유기체
선과 악을 넘어서는

IT

RESISTENTE
INASPETTATA
DISCRETA
OPPORTUNISTICHE
SPOSTA
EFFICACE
SPARSA
RESILIENTE
OCCUPANTE
SFIDANTE
CONTRASTANTE
INDOMABILE
ORGANISMO
AL DI LÀ DEL BENE E DEL MALE

PL

ODPORNA
NIESPODZIEWANA
DYSKRETNA
OPORTUNISTYCZNA
WYSIEDLAJĄCA
EFEKTYWNA
ROZPROSZONA
SPRĘŻYSTA
OKUPUJĄCA
WYZYWAJĄCA
KONTRASTUJĄCA
NIEUDOMOWIONA
ORGANIZM
POZA DOBREM I ZŁEM

FR

RÉSISTANT
INESPÉRÉ
DISCRET
OPPORTUNISTE
DÉPLACEUR
EFFICACE
DISPERSÉ
RÉSILIENT
OCCUPANT
DÉFIANT
CONTRASTANT
INDOMESTICABLE
ORGANISME
PAR-DELÀ LE BIEN ET LE MAL

SV

MOTSTÅNDSKRAFTIG
OVÄNTAT
DISKRET
OPPORTUNISTISK
EFFEKTIV
SPRIDD
UTHÅLLIG
ODOMESTICERBAR
KONTRASTANDE
FÖRFLYTTNING
OCKUPERA
UTMANANDE
ORGANISME
BORTOM GOTT OCH ONT

NL

RESISTENT
ONVERWACHT
DISCREET
OPPORTUNIST
EFFECTIEF
VERSPREID
VEERKRACHTIG
ONGETEMD
CONTRASTEREND
VERWIJDERAAR
BEZETTER
UITDAGER
ORGANISME
VOORBIJ GOED EN KWAAD

LT

ATSPARUS
NETIKĖTAS
DISKRETUS
OPPORTUNISTAS
EFEKTYVUS
IŠSKLAIDYTAS
IŠTVERMINGAS
NEPRIJAUKINTAS
KONTRASTINGAS
PAKEITĖJAS
UŽĖMĖJAS
VARŽOVAS
ORGANIZMAS
ANAPUS GĖRIO IR BLOGIO

RU

СОПРОТИВЛЯЮЩИЙСЯ
НЕОЖИДАННЫЙ
ДИСКРЕТНЫЙ
ОППОРТУНИСТИЧЕСКИЙ
ВЫТЕСНЯЮЩИЙ
ЭФФЕКТИВНЫЙ
РАССЕЯННЫЙ
РЕЗИЛЕНТНЫЕ
ОККУПИРУЮЩИЙ
ВЫЗЫВАЮЩИЙ
КОНТРАСТНЫЙ
НЕПРИРУЧЕННЫЙ
ОРГАНИЗМ
ЗА ГРАНЬЮ ДОБРА И ЗЛА

LOCATIONS

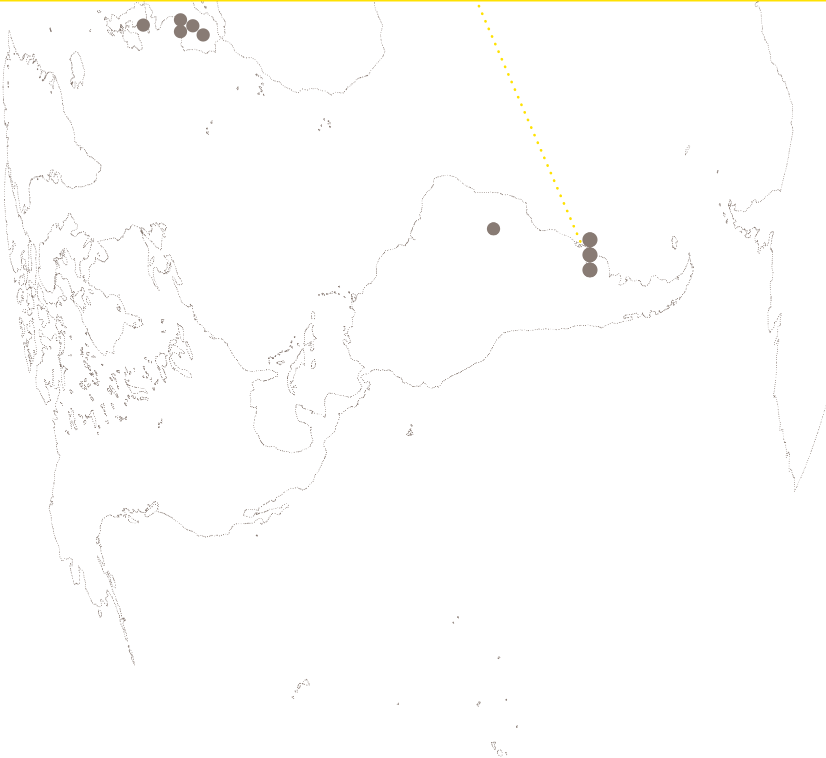
GWANGJU 2011

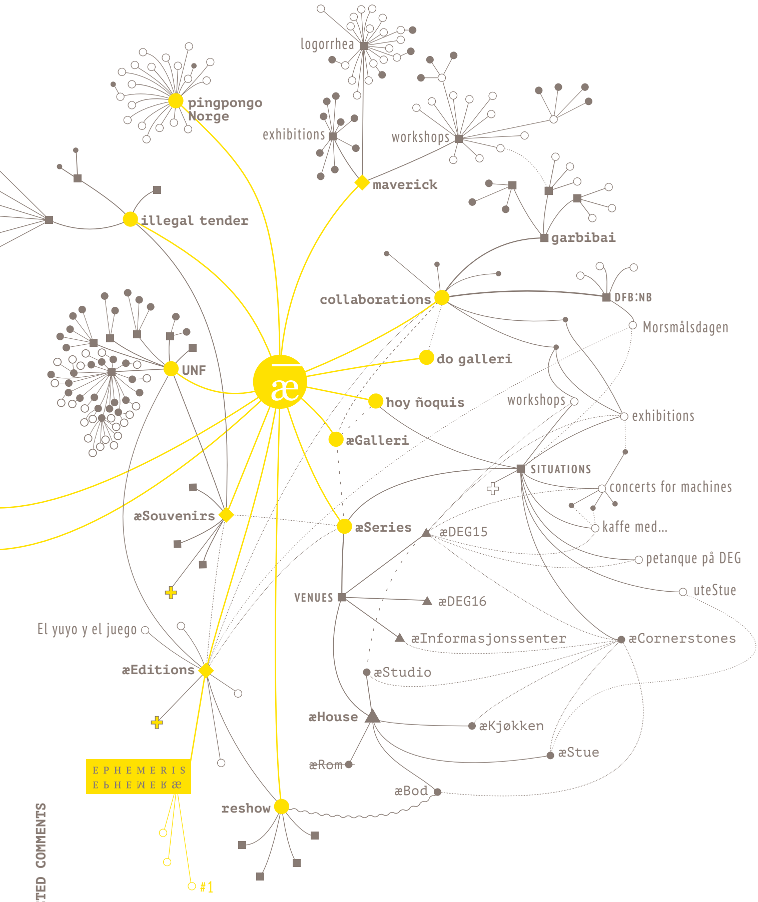
Si vous vous posiez la question, le mot est apparu précisément aux **antipodes** de Montevideo, mais pas l'autre Montevideo.

ALTA
BERGEN
BERLIN
BODØ
EIDSVOLL
FÅVANG
KIRKENES
KRISTIANSAND
LONGYEARBYEN
OSLO
STAVANGER
SÄYNÄTSALO
TROMSØ
TRONDHEIM
TØNSBERG
ÅLESUND

DONOSTIA – SAN SEBASTIÁN
LOGROÑO
LLANWRTYD WELLS
MADRID
ZARAUTZ

BRASILIA
BUENOS AIRES
MONTEVIDEO
PUNTA DEL ESTE




logorrhea
pingpongo Norge
exhibitions
workshops
maverick
garbibai
illegal tender
collaborations
DFB:NB
Morsmålsdagen
UNF
do galleri
hoy ñoquis
workshops
exhibitions
æGalleri
SITUATIONS
concerts for machines
æSouvenirs
æSeries
æDEG15
kaffe med...
petanque på DEG
uteStue
VENUES
æDEG16
El yuyo y el juego
æInformasjonssenter
æCornerstones
æEditions
æStudio
æHouse
æKjøkken
EPHEMERIS
æRom
æStue
æBod
reshow
#1

HIGHLIGHTS (1 per month/year)

01	**02**
2012. antipodes café [æ]	2013. æGALLERI
2014. RESHOW	2016. UNF: SCHOOL WORKSHOPS
2016. UNF: WORKSHOPS	2019. VENUE: æBOD #1
2017. æ VISITA ELEFANTE	2024. EPHEMERIS EPHEMERÆ
2020. æKJØKKEN	
2023. æ VISITA OBRADOR	
03	**04**
2012. UNF: MEMENTO	2013. INSTRUCCIONES'13: #1
2013. Å JA...	2014. UNF: EXHIBITION #1
2014. PINGPONGO NORGE	2015. DO GALLERI
2015. CROISSANT	2019. MANIFESTO YUYO
2016. æDEG15	2021. UNF: EXHIBITION #3
2022. EL YUYO Y EL JUEGO	
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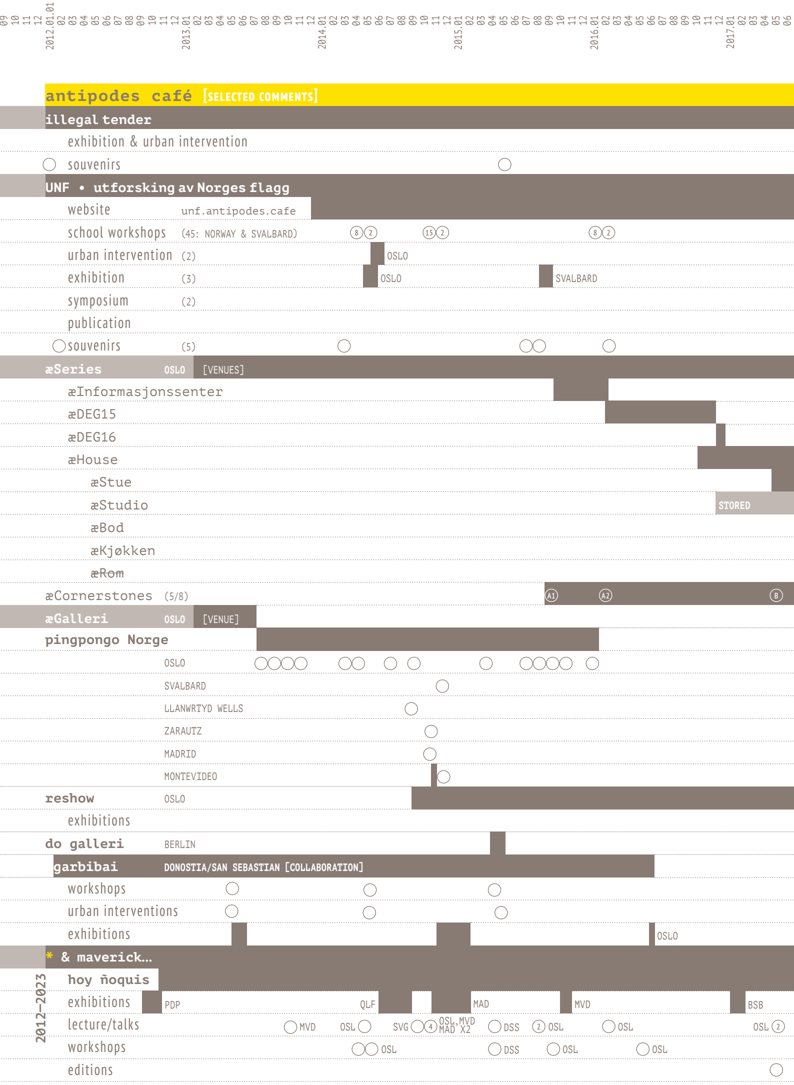
2013. GARBIBAI	2013. INSTRUCCIONES'13: #3
2014. UNF: ENDRE #1	2014. PINGPONGO NORGE: VM WEEK
2015. GARBIBAI	2016. CONCERTS FOR MACHINES (x2)
2017. UNF: ENDRE, DIGITAL V.2.2	2017. æSTUE
2020. æBOD #2	2019. OLYMPIC
2021. UNF: ENDRE #2	2020. UTESTUE: BADMINGTON
07	**08** 01.L / 08.F
2012. LOCAL COLA (V.2 NORWAY)	2012. GRUPO DE VIAJE FADU-UY [NO>SE>FI]
2020. RESHOW: TAKE A REST	2013. PINGPONGO NORGE
2022. HOY ÑOQUIS: SJØLYST M.	2014. PINGPONGO [WORLD ALTERNATIVE GAMES]
	2015. UNF: EXHIBITION #2
	2016. CONCERTS FOR MACHINES (x2)
	2019. æSTUDIO #2
09	**10**
2014. PINGPONGO: MADRID & ZARAUTZ	2012. TROPHY: URUGUAY OPEN
2015. æINFORMASJONSSENTER	2013. LAS VUELTAS DEL AIBO
2016. æCORNERSTONES CEREMONY	2014. UNF: WORKSHOPS
2019. RESHOW: DISPLAY	2015. HOY ÑOQUIS
2020. WORKSHOPS: «TAKE A REST»	2021. UNF: EXHIBITION, FINISSAGE #3
	2020. CATALOGUE æBOD-RESHOW
11	**12**
2012. MONTAÑAS GRÁFICAS	2012. PANORÁMICAS
2014. MEMORIA FUTURA	2015. PINGPONGO NORGE: LAST TOURNAMENT
2018. æSTUDIO #1	2016. æDEG16
2021. UNF: SYMPOSIUMS & PUBLICATION	2017. TALKS
2022. ILLEGAL TENDER [#1 SPAIN]	2020. UNF: WORKSHOPS
2023. MORSMÅLSDAGENFARGELEGGINGSBOKA!	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antipodes café [SELECTED COMMENTS]
illegal tender
exhibition & urban intervention
souvenirs
UNF • utforsking av Norges flagg
website unf.antipodes.cafe
school workshops (45: NORWAY & SVALBARD) 8 2 15 2 8 2
urban intervention (2) OSLO
exhibition (3) OSLO SVALBARD
symposium (2)
publication
souvenirs (5)
æSeries OSLO [VENUES]
æInformasjonssenter
æDEG15
æDEG16
æHouse
æStue
æStudio STORED
æBod
æKjøkken
æRom
æCornerstones (5/8) A1 A2 B
æGalleri OSLO [VENUE]
pingpongo Norge
OSLO
SVALBARD
LLANWRTYD WELLS
ZARAUTZ
MADRID
MONTEVIDEO
reshow OSLO
exhibitions
do galleri BERLIN
garbibai DONOSTIA/SAN SEBASTIAN [COLLABORATION]
workshops
urban interventions
exhibitions OSLO
* & maverick...
2012–2023
hoy ñoquis
exhibitions PDP QLF MAD MVD BSB
lecture/talks MVD OSL SVG 4 OSL, MVD MAD X2 DSS 2 OSL OSL OSL 2
workshops OSL DSS OSL OSL
editions

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[COVID-19, NORWAY]
LOGROÑO
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BERGEN
BERGEN
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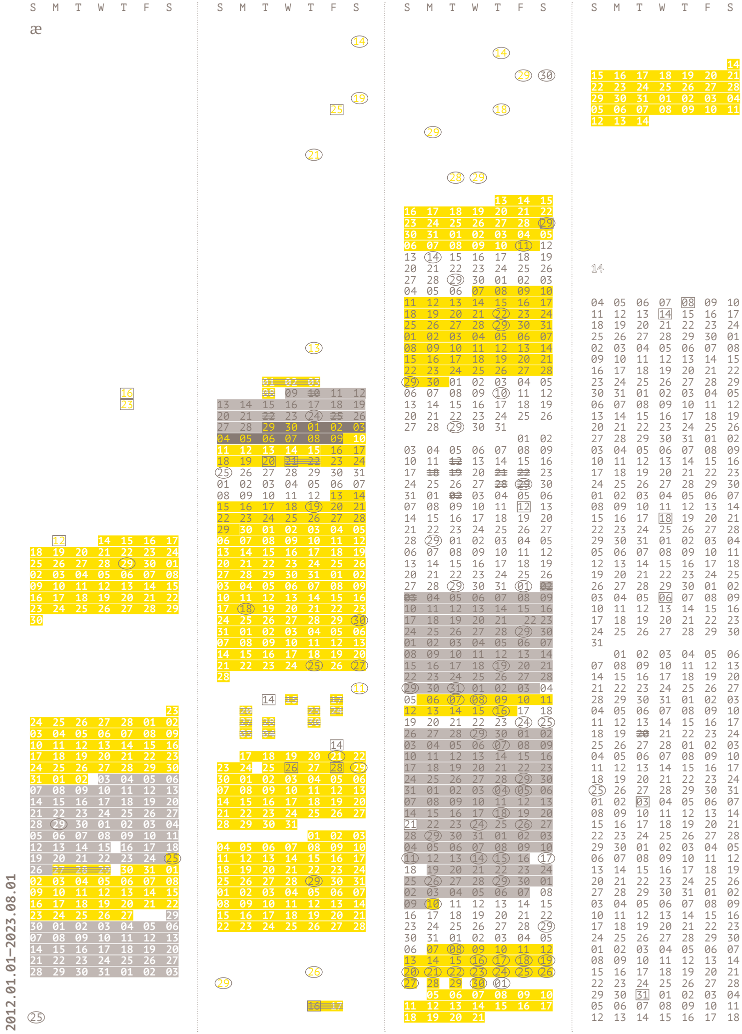

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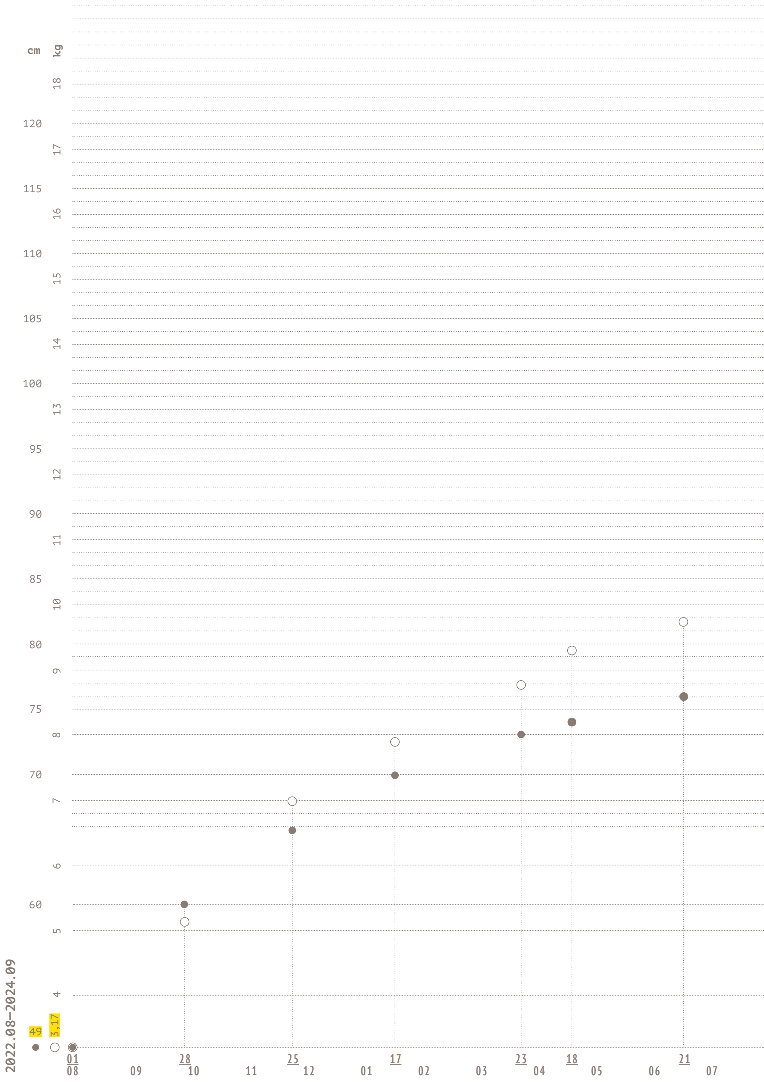
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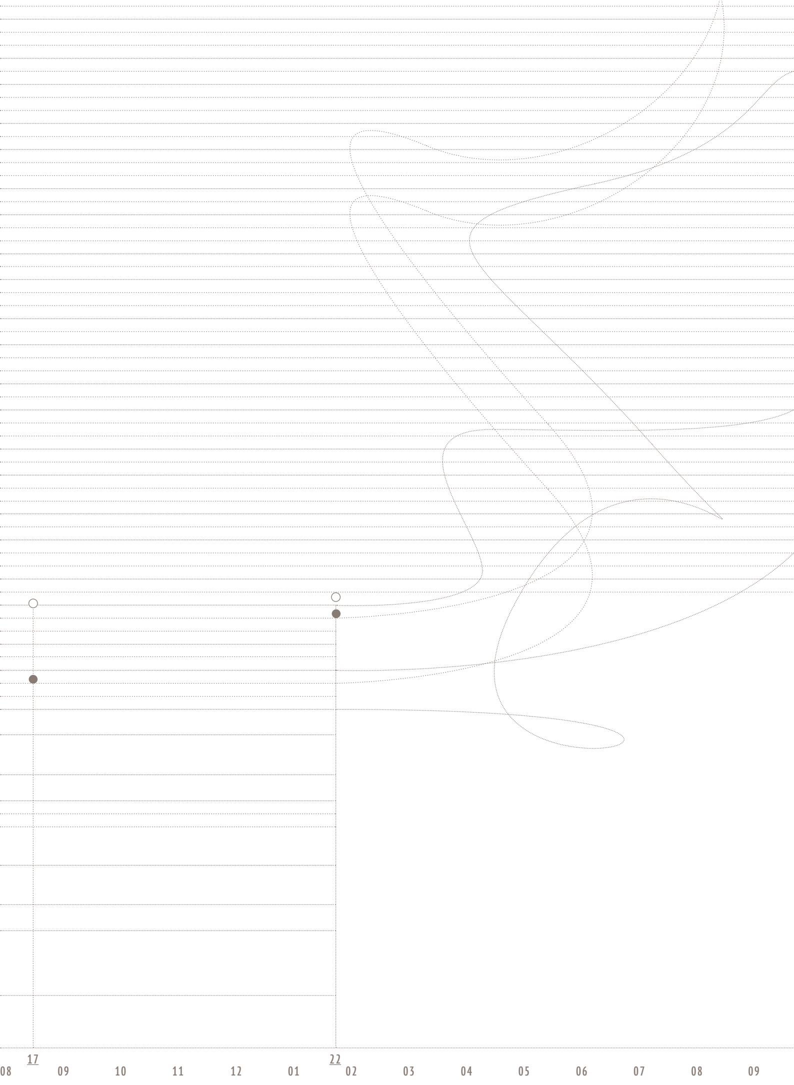
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organization 2012 · OSLO

antipodes café

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organization 2012 · OSLO

USTED
4 de enero de 2012

Querides,
Cual previsto desde origen, el hacer/compartir desde USTED a partir de este 2012 será silencio, que no implica un final sino silencio como hecho en sí. Silencio tangible a la espera de palabra, de sonido, del hecho. Ese silencio tan al borde de la imagen.

05.

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Vivimos el tiempo de la paradoja:
nada es lo que parece,
todo ha tenido que darse vuelta
o disfrazarse
para seguir existiendo.

Justamente al contrario,
en **antipodes café**
todo es lo que parece.

RL

© SK

2016: æDEG15. SHOW «DISPOSE» BY BASURAMA

Una caseta de obra en el borde de una zona de construcción de una urbanización de viviendas de lujo en Oslo; adentro de ella ofrecen café gratis y actividades diversas, como una exposición presentando una fotografía de gran formato de una urbanización en las sierras de Málaga. Aunque hay más elementos en el local, alguien entra y pregunta si el espacio está dedicado a la venta de tal urbanización, parece que con cierto interés por comprar una de esas casitas de colores. ¿Cómo explicarle que el proyecto se trata de todo lo contrario, pero que también de alguna manera podría vender esas casitas si fueran propias? Bienvenida, pase y siéntese, póngase cómoda para disfrutar la experiencia ***antipodes café****.*

A la par de entreverar sus rulos en peculiares intervenciones urbanas bajo los crípticos pseudónimos de *«LOGO»* y *«USTED»*; Felipe también se dedicaba a organizar torneos profesionales de tenis. En ellos, la realidad supera a la ficción, todo es verdad desde el momento en que todo el mundo sabe a lo que ha ido: ver a dos personas pasarse una pelota entre ellas usando una raqueta, sin salirse de un rectángulo dado y sin tocar una red que los separa, siguiendo una serie de normas básicas de tanteo y puesta en juego de la pelota. Además de verlas jugar, también ha ido a ver al público. Entre esas dos cuestiones se han ido sumando toda una serie de usos y costumbres, así como formas de relación (mediática, publicitaria, íntima, narrativa) que transforman radicalmente la experiencia de ver a dos personas interactuando con una esfera de casi siete centímetros de diámetro. No hay nada ornamental ni superfluo en esa situación. El ritual hace que el arte y la vida sean la misma cosa en ese momento.

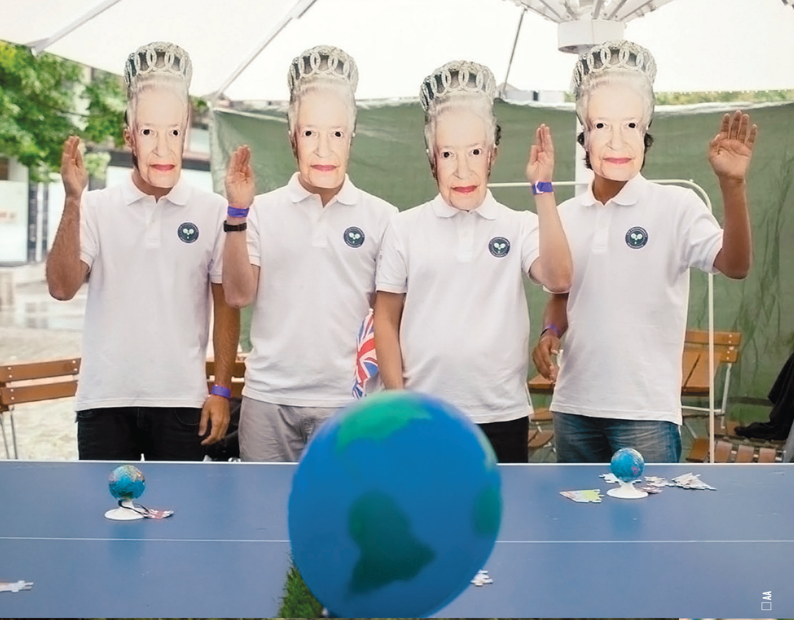
Las obras de ***antipodes café*** proponen y exigen al espectador una presencia. En la era de la dispersión, la invitación consiste justamente en lo que parece más esquivo e intransferible hoy en día: dedicarse un tiempo. Pero un tiempo de conexión, de vínculo. Y lo proponen unas personas que, como todo el mundo hoy en día, aman la soledad y disfrutan de su mundo interior sin necesidad de vivir compartiéndolo (hasta que ha llegado *Lou*, con quien tienen que compartir todo el tiempo). De esa manera, puedes participar en sus obras con tu presencia, aunque esa presencia no consiste en tener que participar de una dinámica colectiva más o menos gregaria. La propuesta se centra en sumar individuos a un espacio de pensamiento dado.

En el pasado decenio, ***antipodes café*** ha desarrollado una serie de situaciones habitables donde, naturalmente, cada cual puede hacer lo que quiera. Eso es lo que las hace habitables. No son *performances* colectivas, ni *happenings* como los que conocemos tradicionalmente, sino que son propuestas de espacios y momentos de vida más allá de la vida. No es que el arte imite a la vida, o que la vida sea como el arte, sino que la propuesta consiste en vivir nomás, pero de otra manera.

Entre los temas más controvertidos que ***antipodes café*** ha puesto en solfa está la banalización de la buena vida que hacen los *hipsters*, parodiándola con cuestiones estéticas que vienen a decir que tomar café de calidad y usar muebles artesanales sería la clave de la felicidad, aunque lejos de eso, están cada vez más tristes y solos.

antipodes café se pregunta por la buena vida de manera radical y de frente: *¿cómo podemos vivir juntos y ser felices?* Invitar a comer ñoquis los días 29 de cada mes durante varios años, en una sociedad totalmente atomizada, puede ser una forma violenta de abrazar a alguien sin tocarlo. ¿Cómo hacer obra de arte público habitable en el siglo XXI basándose esencialmente en la teoría de los *situacionistas* (sobre todo *Guy Debord*) y planteos de *Hiroshi Hara* con ciertas gotas del *libro rojo* de *Mao*? Seguramente estos están entre los pensadores más vanguardistas del siglo pasado. Sin embargo, ***antipodes café*** busca a la vanguardia en lo cotidiano, allá donde no parece estar; trata de empujar la vida que los rodea, sin estridencias ni exigencias, proponiendo situaciones profundamente transformadoras para algunas personas y totalmente irrelevantes para otras, como si fueran un especie de espejo que abriera las puertas a los aspectos más posiblemente revolucionarios del interior de cada cual. No se trata de sentirse obligado a vivir experiencias fuera de uno, sino repensarse repensando la realidad que nos rodea, con un pequeño giro, aunque radical.

Colgar en calles históricamente medulares de Oslo y Bergen, en el bicentenario de la constitución y de la bandera de Noruega respectivamente, decenas de variantes de tal símbolo nacional pero sin incluir la versión oficial, con su inmaculada cruz cristiana, resultó demasiado molesto para quienes sin dilación escribieron amenazas de muerte, o artículos de prensa amarilla, y seguramente imperceptible para quienes vieron en esta instalación una acción festiva más.



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El humor es sin duda uno de los espacios más gozosos del ser humano. Es una forma de compartir y de mostrar amor mutuo que ha ido creciendo en la sociedad hasta instalarse en nuestro día a día y hacerse fuerte en las redes sociales. Sin embargo, ha quedado encapsulado a veces como forma de distinción en lugar de seguir siendo una forma gozosa de encuentro e igualdad. En esos espacios habitables de ***antipodes café***, siempre el humor es la vía de escape para superar la tensión que genera un momento exigente, así como el garante de la falta de elitismo de estas propuestas, que se hacen accesibles porque literalmente todo el mundo quiere participar de esa situación gozosa.

En los torneos de *ping pong con obstáculos* había quien iba a participar en serio. Pero no hay nada más serio que el humor, mucho más serio que el tenis de mesa, deporte en principio amable que también puede convertirse en espacio de competitividad. ***antipodes café*** no inventó el PINGPONGO, pero lo convirtió en un espacio habitable en centros culturales, festivales, plazas, bares, escuelas, un paseo marítimo y un espacio público autogestionado en el centro de Madrid. La versión argentina era un deporte irónico, y aunque también nos cagamos de la risa jugándolo, nos reíamos de otra manera, tratando de sortear los obstáculos en lugar de disfrutar con ellos. Si vas a hacer un chiste, que nos riamos todos. *No cometas el crimen, varón, si no vas a cumplir la condena.* Superar el vanguardismo y el elitismo sería, en realidad, el éxito de las propuestas de ***antipodes café***, que podrían ser el reducto de unos pocos enterados si fueran espacios vanguardistas, o un espacio más de distinción como todos los que propone el mundo del arte.

En GARBIBAI los palistas se volcaban en limpiar el río con inusitada furia, sacando objetos pesados y voluminosos, ayudándose entre ellos, generando un momento de auténtica cooperación; tal vez precisamente porque el evento tenía lugar en el marco de una competición perfectamente organizada, con un aparato cultural muy denso. Sin embargo, ***antipodes café*** no elude el conflicto, aunque lo fomenta sin forzarlo.

Naturalmente, una de las formas de relación que nos queda en nuestro mundo disperso es el conflicto, tal vez la más frecuente y también una de las más estériles.

ELTEMPO

antipodes café

En estos años, Tuva y Felipe se han reunido con cientos de burócratas, gestores, administrativos, comerciales y trabajadores culturales, a los que han convencido de la necesidad de darles permisos y licencias, de regalarles pintura, basura, café y bicicletas, de hacer excepciones y, sobre todo, de ir más allá de lo que nunca habían ido. Y todas esas conversaciones han sido espacios de debate, pensamiento y elaboración de mundos posibles, que una vez se han hecho realidad, han movilizado situaciones conflictivas en el mejor de los sentidos. Más que un procedimiento para conseguir un resultado, o los pasos más o menos repetitivos de los procesos de producción de los festivales de arte, cuyo objetivo es puramente la ejecución de una obra tras otra, entiendo esas miles de reuniones para conseguir permisos y *sponsors* como buena parte de la obra, como un juego muy largo, con muchos jugadores que quedan tocados por haber participado en él.

El juego es otro espacio que todo el mundo reconoce como uno de los más importantes en las sociedades occidentales del siglo XXI. Los videojuegos son más significativos que otras formas de producción cultural, los juegos de azar inundan nuestros móviles y nuestras ciudades y hemos dedicado nuestro tiempo libre enteramente al ocio.

Para ***antipodes café***, el juego es una manera de investigar la realidad, tal y como la investigan los niños y niñas. Al contrario que la guinda del pastel de la vida, el juego sería la mejor manera de intentar romper el juguete, como hacen les niñes, para saber cómo está construido.

Vivir varios años en una vivienda que tiene sus habitaciones dispersas en una ciudad que pasa varios meses al año bajo la nieve, es una manera de conocer esa ciudad y esa vivienda, así como la vida de todos sus habitantes y visitantes, pero exige un esfuerzo tan importante como el que dedican las criaturas a jugar.

Nunca las obras de ***antipodes café*** tienen la vocación de molestar por molestar, aunque siempre quieran preguntar(nos) por las cosas que (nos) duelen, incluso haciéndolo en ocasiones con situaciones que a priori podrían resultar tranquilizadoras: un sistema de reutilización de los desechos de las exposiciones de los grandes museos y galerías de una ciudad, podría ser un programa de *greenwashing* si el almacén de los materiales no estuviera adosado a los muros de la cárcel.

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ENGLISH

En un tiempo en que la provocación se ha convertido en una manera de incomunicación, y los símbolos y las identidades en una forma de agresión, las obras de ***antipodes café*** se despliegan poliédricas, juguetonas, imposibles de encasillar: los símbolos terminan enrevesados (y entreverados), más por la (re)acción del espectador que por la vocación de los creadores, que no pretenden *vender* nada, que no quieren representar nada, sino presentar, de la manera más figurativa posible, la realidad que nos rodea, poniéndola a bailar en el precipicio que conforma el borde de las cosas, de tal manera que podamos vernos claramente, cristalinos, cuando nos toca mirarla tangencialmente, y comprender cómo formamos parte de esa realidad, y cómo podríamos formar parte de ella de otras maneras, entre otras cosas habitando y empujando esos bordes, esos límites, expandiendo esas fronteras cognitivas y políticas que nos hemos dado y que nos han impuesto.

Tuva y Felipe son una especie de monjes del arte vestidos con ropa *Lacoste*, que en lugar de dedicar su tiempo a copiar libros enormes en un ascético monasterio dedican su tiempo a indagar en la realidad. Llegan a una ciudad y buscan monedas de chocolate para comprar, o una buena imprenta para producir el libro más gordo y completo sobre la bandera Noruega, o una reunión con algún experto ignoto que algún día recibió un correo de unos locos que querían contarle que su vida podía mejorar un poco.

Como aquellos monjes medievales, su trabajo tiene algo de místico.
Pero a la luz de los siglos, descubriremos que en realidad fue una tarea
muy útil de traducción entre un mundo que se quería destruir
y un mundo que lo estaba esperando porque lo necesitaba. ▪ AN

Vi lever i paradoksets tid: ingenting er det det ser ut som, alt har måttet endre seg eller kle seg ut for å kunne fortsette å eksistere. På antipodes café er derimot alt som det ser ut.

En liten brakke i utkanten av en byggesone for luksusleiligheter, hvor det blir tilbudt gratis kaffe og forskjellige aktiviteter, for eksempel en utstilling med et stort fotografi av et byggefelt i Malaga. Selv om det er flere ting i lokalet, spør en som kommer inn om brakken er til for å selge boliger i dette byggefeltet, tilsynelatende med interesse for å kjøpe en av disse fargerike husene. Hvordan forklare at prosjektet handler om det motsatte, men at vi likevel på et vis kunne solgt husene om vi eide dem? Velkommen, kom inn og sett deg, føl deg som hjemme og nyt opplevelsen antipodes café.

I tillegg til å rote krøllene sine borti særegne urbane intervensjoner under de kryptiske pseudonymene LOGO og USTED, har Felipe arbeidet med å organisere profesjonelle tennisturneringer. I disse turneringene overgår virkeligheten fiksjonen. Alt er sant fra øyeblikket alle vet hva det dreier seg om: se på to mennesker sende en ball fram og tilbake med en racket, uten å gå utenfor et avgrenset rektangel og uten å komme nær nettet som skiller dem, mens de følger en serie grunnleggende regler om poengsum og ballstilling. I tillegg til å se dem spille, har han også observert publikum. Mellom disse to temaene har en samling bruksmåter og vaner samlet seg, som relasjonsform (mediatisk, reklamemessig, intim, narrativ) som radikalt transformerer opplevelsen av å se to personer samhandle med denne sfæren på nesten syv centimeter i diameter. Det finnes ikke noe dekorativt eller overflødig med denne situasjonen. Ritualet gjør at kunsten og livet blir det samme i dette øyeblikket. **antipodes café** sine verk fordrer tilskuerens tilstedeværelse. I atspredthetens tid, består invitasjonen av akkurat det som virker aller mest flyktig og uflyttbart i dag: nemlig å gi av sin tid. En tid for tilknytning, for sammenkobling. Den legges fram av to personer som elsker ensomheten og nyter sin indre verden – som alle andre nå til dags – uten behov for å dele den (fram til Lou kom, som de må dele med hele tida). På denne måten kan du delta i verkene til **antipodes café** med tilstedeværelsen din, men det betyr ikke å delta i en mer eller mindre selskapelig kollektiv dynamikk. Forslaget går ut på å samle enkeltpersoner i et tankerom. Det siste tiåret har **antipodes café** utviklet en serie beboelige situasjoner der folk kan gjøre hva de vil. Det er det som gjør dem beboelige. Det er ikke snakk om kollektiv performance, eller happenings som vi kjenner til tradisjonelt, men forslag til steder og øyeblikk av liv forbi livet. Det er ikke at kunsten imiterer livet, eller at livet skal være som kunsten, forslaget består bare i å leve, men på en annen måte.

Blant de mest kontroversielle temaene **antipodes café** har tullet med er banaliseringen av det gode livet som hipsterne lever, ved å parodiere det med estetiske spørsmål som sier at det å drikke kvalitetskaffe og ha designmøbler er nøkkelen til lykken, selv om det er langt ifra, da de stadig blir tristere og mer ensomme. **antipodes café** stiller spørsmål ved det gode livet på en radikal og likefrem måte: hvordan kan vi leve sammen og være lykkelige? Det å invitere folk på ñoquis den 29 hver måned gjennom flere år, i et fullstendig atomisert samfunn, kan være en voldelig måte å klemme noen på, uten å røre vedkommende. Hvordan lage levelig offentlig kunst i det tjueførste århundre, med utgangspunkt i situasjonistenes teori (Guy Debord først og fremst) og tankene til Hiroshi Hara, med et par dråper fra Maos lille røde? Disse er uten tvil blant de mest framsynte tenkerne i det tjuende århundret. Men **antipodes café** søker hverdagens fortropp, forbi der den ikke later til å være. De prøver å dytte livet som omgir oss, uten skarphet eller krav, mens de skaper situasjoner som er dypt endrende for noen og totalt irrelevante for andre, som om de var et slags speil som åpner dørene til de muligens mest revolusjonerende aspektene ved hver enkelts indre. Det handler ikke om å føle seg forpliktet til å gjøre seg erfaringer utenfor en selv, men å gjentenke seg selv ved å gjentenke virkeligheten som omgir oss, med en liten, men radikal dreining.

Da Norges grunnlov og flagg fylte tohundre år, hang de flere titalls versjoner av det nasjonale symbolet i historiske sentrumsgater i Oslo og Bergen. Flaggene hadde samme farge og form som det offisielle, med sitt plettfrie kristne kors, men det offisielle var ikke inkludert, noe som provoserte dem som med én gang sendte dødstrusler eller skrev artikler i tabloidpressen, men var umerkelig for dem som så på installasjonen som enda en del av feiringen. Det er uten tvil i humoren det er herligst å være menneske. Det er en måte å dele på, og vise hvordan gjensidig kjærlighet har vokst fram i samfunnet, installert seg i hverdagslivet vårt og gjort seg sterk i de sosiale nettverkene. Den har likevel ofte blitt innkapslet som en måte å adskille på i stedet for en herlig form for møte og likeverd. I disse beboelige rommene til **antipodes café**, er alltid humoren en rømningsvei der en kan overvinne spenningen som et krevende øyeblikk genererer, som en garanti for mangelen på elitisme i disse forslagene, som blir tilgjengelige ettersom alle vil ta del i denne trivelige situasjonen.

I PINGPONGO-turneringene var det noen som ville delta på alvor. Men det finnes ikke noe mer seriøst enn humor, humor er mye mer seriøst enn bordtennis, en i utgangspunktet sympatisk sport som også kan bli et rom for konkurranse. **antipodes café** fant ikke opp pingpongo, men de gjorde det om til et beboelig sted i kulturhus, festivaler, plasser, barer, skoler, langs en havnevei og på et offentlig selvstyrt senter i Madrid. Den argentinske versjonen av pingpongo er en ironisk sport, selv om vi også ler så vi tisser på oss når vi spiller, ler vi på en annen måte, mens vi prøver å overvinne hindrene istedet for å ha det gøy med dem. Om du skal fortelle en vits, så ler vi alle sammen. *'No cometas el crímen, varón, si no vas a cumplir la condena.'* Å overgå avantgardismen og elitismen er egentlig **antipodes café** sin suksess, prosjektene deres unngår å forskanse noen få innvidde, eller bli enda et distingvert sted lik alle dem som oppstår i kunstverdenen.

I GARBIBAI gikk padlere i gang med å rense elven med et uventet sinne, ved å fjerne tunge og store objekter, mens de hjalp hverandre, og skapte et øyeblikk av autentisk samarbeid; kanskje nettopp fordi arrangementet tok form som en gjennomorganisert konkurranse, med et komplekst kulturelt rammeverk. **antipodes café** unnviker likevel ikke konflikt, men fremmer den heller, på utvunget vis. En av relasjonsformene vi sitter igjen med i vår adspredte verden er naturligvis konflikten, kanskje er det også den som forekommer mest og samtidig er den minst fruktbare. De siste årene har Tuva og Felipe møtt hundrevis av selgere, representanter, byråkrater, administratorer, og kulturarbeidere. De har overbevist dem om å gi dem tillatelser og lisenser, maling, søppel, kaffe og sykler, om å gjøre unntak, og –først og fremst– strekke seg lenger enn det de noen gang har gjort før. Alle disse samtalene har vært rom for debatt, tenkning og utvikling av mulige verdener, som når de har blitt virkelighet, har fremmet konfliktfylte situasjoner i ordets mest positive forstand. Mer enn en fremgangsmåte for å oppnå et resultat, eller de mer eller mindre repetitive stegene i kunstarrangementenes produksjonsprosess, hvis mål kun er å utføre det ene verket etter det andre, som i en veldig lang lek, med mange deltakere som blir utslitt av å spille. Spillet er et annet rom som alle anerkjenner som en av de viktigste i det tjueførste århundrets vestlige samfunn. Dataspillene er mer betydningsfulle enn andre kulturelle produksjonsformer, pengespillene drukner mobilene og byene våre, vi bruker all fritiden vår på adspredelse. For **antipodes café**, er leken en måte å utforske virkeligheten på, slik barn gjør det. I motsetning til livets kakeglasur, er leken den beste måten å ødelegge leketøyet på, som barn gjør det, for å skjønne hvordan det er skrudd sammen. Å leve flere år i en bolig som har rommene sine spredt over en by som ligger under et snødekke mange måneder i året, er en måte å bli kjent med denne byen og denne boligen på, samt livet til innbyggerne og de besøkende, men det krever også en innsats like stor som den barn legger ned i leken.

Verkene til **antipodes café** prøver aldri å plage for å plage, men de vil alltid stille (oss) spørsmål om tingene som gjør vondt (for oss), også ved å gjøre det i situasjoner som i utgangspunktet kan virke beroligende: et system som gjenbruker kassert materiale fra utstillinger i store museer og gallerier i en by, kunne vært en form for grønnvasking om ikke materiallageret hadde vært bygget inntil fengselsmurene.

I en tid der provokasjonen har blitt en form for ikke-kommunikasjon, og symbolene og identitetene en form for aggresjon, utfolder **antipodes café** sine verk seg på polyedrisk vis, de er lekne og umulige å sette i bås: symbolene blir innviklede (og sammenvevde), mer på grunn av (re)aksjonen til tilskueren enn skapernes intensjon. De prøver ikke å 'selge' noe, de vil ikke representere noe, men heller presentere, så figurativt som mulig, virkeligheten som omgir oss, ved å få den til å danse utfor stupet som skaper kantene rundt tingene, på en måte som gjør at vi kan se hverandre tydelig, krystallklart, når vi kan se virkeligheten tangentielt, og forstå hvordan vi er del av den, og hvordan vi kan bli del av den på andre måter, blant annet ved å bebo og dytte disse kantene, disse begrensningene, ved å utvide de kognitive og politiske grensene vi har gitt oss selv og som har blitt satt for oss.

Tuva og Felipe er noen slags kunstens munker, iført klær fra Lacoste, som i stedet for å trykke opp enorme bøker i et asketisk kloster, bruker tiden sin på å undersøke virkeligheten: komme til en by, på jakt etter sjokolademynter, eller et godt trykkeri som skal produsere den tykkeste og mest omfangsrike boka om Norges flagg, eller et møte med en uvitende ekspert som en dag mottok en mail fra noen galninger som ville fortelle ham at livet hans kunne bli litt bedre. Som hos munkene i middelalderen, er arbeidet deres noe mystisk, men i lyset fra århundrene vil vi oppdage at det egentlig er snakk om en svært nyttig oversettelse, fra en verden som ville ødelegge seg selv og en verden som ventet på det fordi den trengte det. ■ **AN**

ALBERTO NANCLARES **«TILSTEDEVÆRENDE KUNST I ADSPREDTHETENS TID»** MADRID 2022.12
[oversetter: ELIDA HØEG. BARCELONA, 2023.05]

09. organization 2020 · OSLO

FLOSS [CLOUD.ANTIPODES.CAFE] {æ}

Locked out in the cold and dark.■
LOYD BLANKENSHIP «GURPS CYBERPUNK» P.104. TEXAS, 1990.

10.

11.

12. workshop 2016 · OSLO

UNF

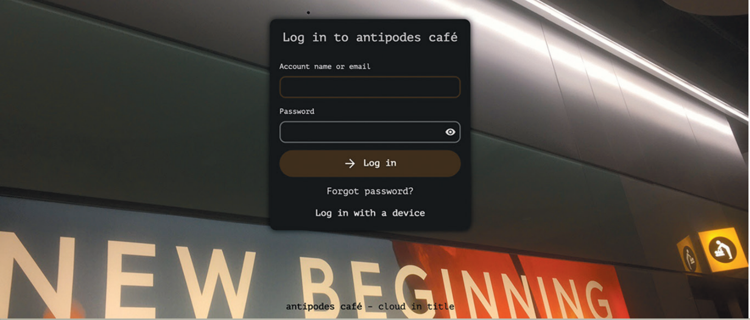
13. workshop 2016 · OSLO

UNF

14. exhibition 2017 · BRASILIA > ELEFANTE C.C.

antipodes café VISITA ELEFANTE {ECC}

CURATOR: MANUEL NEVES



'æDEG15' foi uma delicada exploração de normas escritas e não escritas em uma das cidades com maior consumo de café per capita do mundo, sobre uma fronteira que, em seu movimento, como as ondas, define a praia. Uma mostra de souvenires na capital planejada do país do *ouro verde* não é por acaso. ▪

"O que me interessou é que o lugar tinha características parecidas com as do Elefante, que era o fato de ser independente. Mas também é diferente, porque lá a obra é que é o centro cultural." ▪

MANUEL NEVES. ELEFANTE CENTRO CULTURAL, 2017.

15.
01

installation 2014–2021 · NORWAY UNF: MITT FLAGG

16.

17.

18. workshop 2016 · OSLO UNF

19.

20. workshop 2016 · OSLO UNF

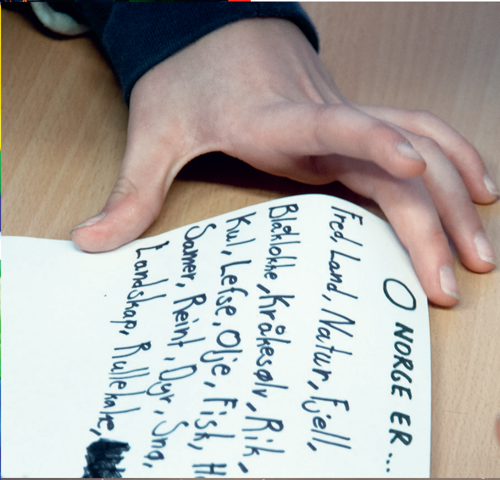
21.

Utforsking av Norges flagg [UNF]

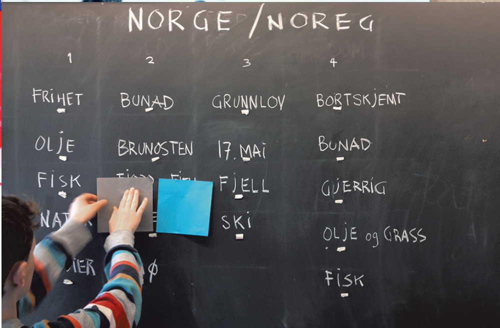
I perioden 2014-2021 er det holdt **45 verksteder** for rundt åtte hundre 6.-klassinger, i alle landets fylker og Svalbard.

Det norske flagget representerer og brukes i hele landet, og vi har ønsket å danne et panoramisk overblikk over ulike steders relasjoner til symbolikk, historie og identitet.

Verkstedet tar deltakerne med på en utforsking i flagget, og bygger på oppgaver med ord og farger, gruppearbeid om landets og folkets identitet og individuelt arbeid om egen person. Prosessen kulminerer i et individuelt designet flagg for hver og en. Flaggene utgjør samlet installasjonen: **Mitt flagg.**



NORGE ER...
Fred, Land, Natur, Fjell,
Blåklokke, Kråkesølv, Rik,
Kul, Lefse, Olje, Fisk,
Samer, Reinl, Dyr, Snø,
Landskap, Rullekake,



NORGE/NOREG
1
2
3
4
FRIHET
BUNAD
GRUNNLOV
BORTSKJEMT
OLJE
BRUNOSTEN
17. MAI
BUNAD
FISK
FJELL
GJERRIG
SKI
OLJE og GRASS
FISK

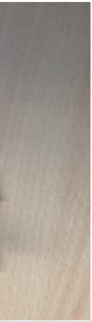
Hvert flagg er
laget gjennom en
skoledag bestående
av flere oppgaver:

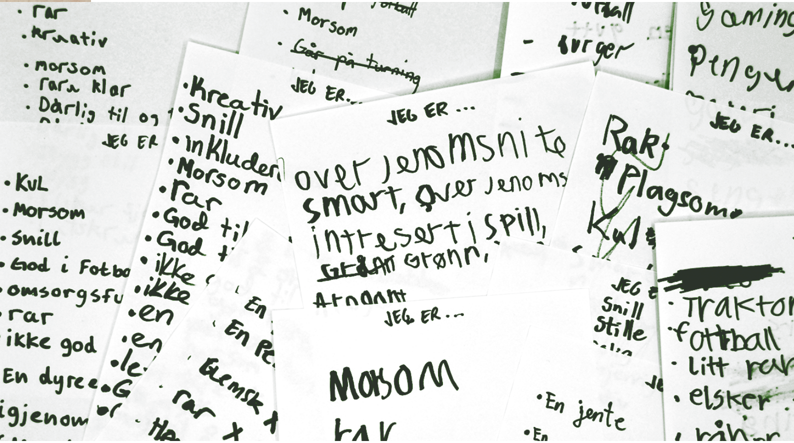
• **God morgen**
Klassen våkner med en samtale om hva et flagg kan være.

• **Tidslinje**
En utforsking i mulige grunner til eksistensen og bruken av dagens norske flagg.

• **Norge er...**
Etter en tidsreise fra middelalderen til vårt sted på denne turen, ved visualisering av hundrevis av flagg og flaggforslag relatert til Norge, går grupper på fire sammen for å diskutere essensen av Norge, og ender med en lang og usortert ordliste. Gjennom avstemning i hver gruppe velges de fire viktigste ordene, og en farge for å representere hvert av disse. Alle ord føres opp på tavlen og tildekkes med de respektive fargene.

• **Jeg er...**
Etter en pause spres pultene for individuelle oppgaver. Hver og en skriver en uttømmende liste om seg selv, velger de fire viktigste ordene og farger.





Jeg er...
Ei Jente
Snill
Morsom
Fin
Lyse lilla
Gul
Lyse Grønn
Rød

• Skisser

Med samme tusj og et nytt papir, alltid i A5, utforsker hver og en i hvordan lage et flagg med bakgrunn i disse nedskrevne ordene og fargene. Å skissere ensfarget om farger er nytt for de fleste.

· **Lunsjpausen** lar ideer synke inn...

• Maler

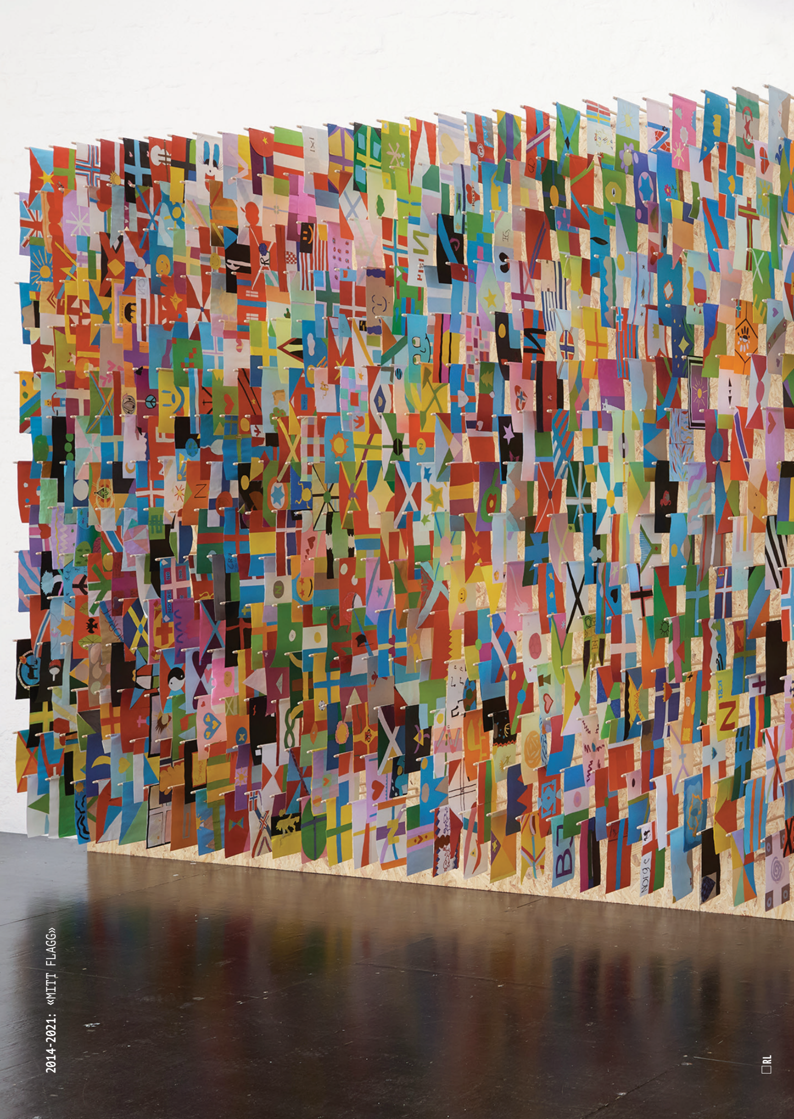
Fra skisse til flagg lages det maler i A5 størrelse, og alt farget papir ligger klart i samme format, for lettere å klippe formene til flaggets proporsjoner, og nok en ahaopplevelse sprer seg gjennom rommene når flaggets to sider skal lages samtidig.

• Fortelle

Med ferdige tosidige flagg fortelles historien og ideen bak, individuelt og utenfor klasserommet, som en liten avskjed til flagget som er en del av en kollektiv installasjon. ▪ æ.2021.05

RL

Norge



2014-2021: «MITT FLAGG»

RL

22. / 01		workshop	2016 · OSLO	UNF	
23.					
24.					
25.		workshop	2016 · OSLO	UNF	
26.					
27.		poster workshop	2019 · OSLO > æSTUDIO 2016 · OSLO	ÅPENT UNF	
28.	»	venue	2020 · OSLO > SOFIENBERGPARKEN	æKJØKKEN	[æSERIES > æHOUSE]

antipodes café
info@antipodes.cafe
Fullstendig bilbeskyttelse
Juryen har, etter en del diskusjon, droppet bilene som ennå ikke er å se på norske veier, men som faktisk kan bestilles.
gratis

æSeries

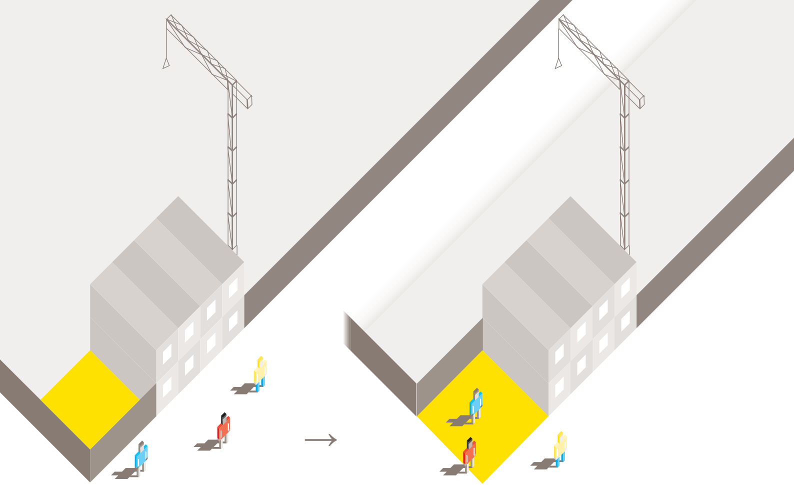
Since 2013, **antipodes café** (æ) recons specific moments in the encounter of the city and its construction sites, conceiving an eponymous series of singular, context-specific temporary comments presented as interventions, which can be differentiated into two main groups, each totally independent of the other but both exploring the café through its antipodes.

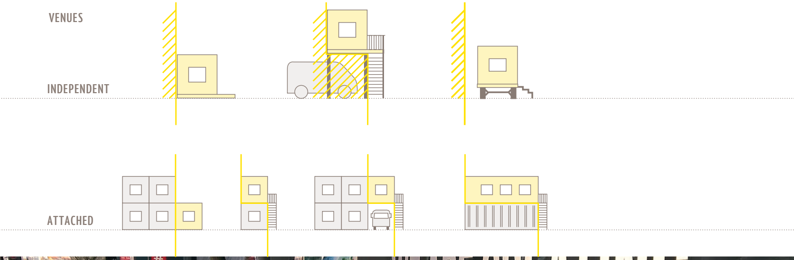
Venues related to the **æSeries** are usually built spaces that can be perceived as sculptural installations, camouflaged in a particular time and space with shapes proper to construction sites but presenting subtle singularities. Opening hours, communication, and program are defined by the context. Venues can go unseen and tend to last several weeks, months, or even years in the same location.
In addition, they can be moved from one encounter to another.

On the contrary, **Situations** are momentary ambiences of life; specific transient urban experiments devised with a greater level of independence from the context and venues, lasting a period between dreams or just a few hours, as unprejudiced empirical presents to the city of the future.

Materializing freedom means beginning by appropriating a few patches of the surface of a domesticated planet. ▪ æ.2017

antipodes café

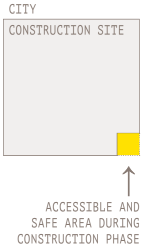




2019:DEG15.CONSTRUCTION SITE/HOTEL

The 'museum city' demands perpetual maintenance, while the 'city of the future' resides where construction sites stand today but not tomorrow. These scenarios shape a diverse range of similar factors that influence the environment and culture.

Temporary yet ever-present elements, like cranes on the horizon, vibrant attire, unexpected sounds and languages, and tons of waste, serve as prime examples. The encounter between the city and its construction sites fluctuates from place to place, manifesting and vanishing worldwide, like an almost unpredictable living organism, though not entirely so. The thickness of each border varies in space and time, yet its minimal representation often appears as a thin line on blueprints, or as fences at construction sites. On both sides of these divisions, within defined time periods, spaces of diverse sizes, shapes, and conditions emerge—unused by the construction site or the city—some of which may even be accessible and safe. The undefined nature of these encounters invites reflection on the future ahead, as well as on processes, the right to the city, our involvement in community development, and the exploration of diverse dichotomies such as: present/future, temporary/permanency, private/public, imagination/concretion, accessible/restricted, rough/delicate, local/foreign, reality/fiction, to name a few.



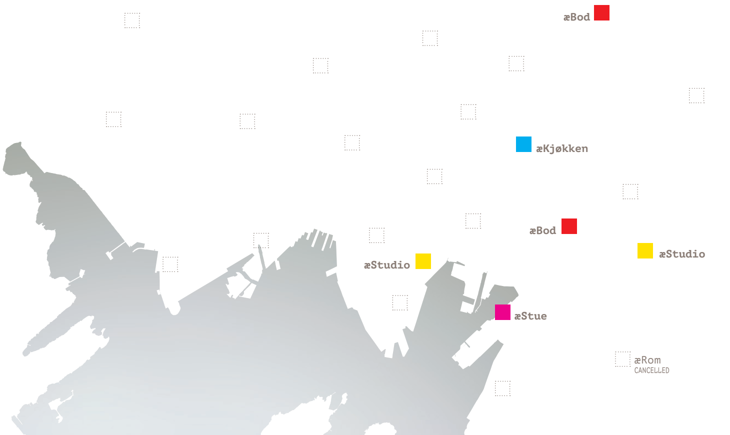
Nothing is categorically demanded from these encounters beyond a safe relationship. The city considers them negatively and attempts to overlook their existence, anticipating the completion of the construction process. Indeed, not unexpected are the customary pledges that validate the waiting period, presented as showrooms and/or rendering images with models of the promising 'bright' future—a symbolic carrot to pursue, usually marked by a strikingly diverse and vibrant density, fostering various forms of leisure, especially on sunny summer days. When guilt is present, borders are employed for utilitarian pseudo-artistic initiatives, which ultimately should serve decorative purposes, mitigating 'any inconvenience' caused during the transformation process. Thus, whatever occurs outside this constraining framework of 'entrepreneurs' and governmental spheres may become a true present for the city, regardless of its duration and characteristics. ▪ æ.2013.07

æHouse was a group of venues open from 2017 and scattered on different encounters of Oslo and its construction sites, created as singular domestic units of a generic house, now open to the public as gratis cafés.

Each room of **æHouse** was temporary, movable, and distant from the other ones in time and space. Hence, the city became the passageway of this discrete dwelling, where to traverse from venue to venue, from one situation to another.

The COVID-19 pandemic led to the early closure of æHouse in May 2020 and the cancellation of the sleeping room (æRom). ▪ æ

```
Pues si vemos lo presente
cómo en un punto se es ido
y acabado,
si juzgamos sabiamente,
daremos lo no venido
por pasado.
No se engañe nadie, no,
pensando que ha de durar
lo que espera
mas que duró lo que vio,
pues que todo ha de pasar
por tal manera.▪
```



Menú	MONDAYS	TUESDAYS	WEDNESDAYS	THURSDAYS	FRIDAYS	SATURDAYS	SUNDAYS
09:00			SØRENGA BARNEHAGE				
10:00							
11:00							
12:00							
13:00			WATCHING	WATCHING		CINEMATINÉ	RESHOW
14:00			THE RADIO	THE RADIO			
15:00							
16:00							
17:00	TEXT DAGENS	DAGENS	DAGENS	DAGENS	DAGENS	DAGENS	DAGENS
18:00	TIME						
19:00		CINEMATE					
20:00							
21:00							

* NON OF THESE ACTIVITIES WERE INCLUDED ON THE WEEKLY PAGES OF THIS PUBLICATION.

TEXT TIME > time for reading

CINEMATE > unannounced French films + te & mate

Guy E. Debord, Suzanne Lemaître, René Viénet, Isidore Isou, Jean Vigo, Maurice Pialat, Raoul Peck, J.L. Godard, François Truffaut, Patrice Chagnard, Catherine Corsini, Claudine Bories, Emilie Brisavoine, Guillaume Nicloux, Olivier Assayas, Michel Gondry, Jean-Pierre Jeunet, Xavier Dolan, Bruno Dumont, Robert Bresson, Eric Rohmer, Clément Cogitore, Alain Cavalier, Leos Carax, Demesme Clémence, Georges Méliès, Yannick Bellon & Chris Marker.

CINEMATINÉ > unannounced shorts and animations + decaf

SØRENGA BARNEHAGE > regular visits by kids from neighboring kindergarten

WATCHING THE RADIO > live Radio + live cameras

WATCHING THE RADIO: PARADOX EDITION > collaboration with Hong Kong Community Radio / HKCR

On special days, we screened live streaming from HKCR, featuring a DJ with a backdrop showcasing a live stream recording from the view at æStue.

æKjøkken [SOFIENBERGGATA 12, OSLO]

Like all **æSeries**, this venue also delved into the encounter of the city and its construction, but this time with a simple query: *What unfolds above construction sites?*

Opened to the public in January 2020 after a thorough search for location and materials, the kitchen of **æHouse** epitomized the **æSeries**' interest in crafting with the wreckage of spectacle. The outcome was an intimate and exposed venue for daily cuisine, where stories formed while sharing dishes with a few guests or chance visitors at a time. The program of domestic activities centred around the counter continued the celebration of everyday life, proper of the **æSeries**. However, in juxtaposition to other Venues, it also spurred contemplation of the role of Theatre and its *terra incognita*.

æKjøkken served 3 daily meals and hosted special workshops, and gatherings, including '*Hoy Ñoquis'* sessions on the 29th of each month. Additionally, each Friday brought a *'Kokkerering med...'* event, following instructions from abroad to prepare a simple dish. The video conference projected on the wooden wall opposite the predominantly glass facade intrigued passers-by at Sofienbergparken. This initiative, pre-planned before the pandemic, became a daily ritual as the kitchen doors closed abruptly. **æHouse** remained as a residence, but due to stronger measurements, entry was barred even for its inhabitants. On May 29th, 2020, doors were finally closed while hosting a socially distanced '*Hoy Ñoquis'* situation at the park by the pimped fence. ▪ æ

29. / 01	situation	2023 · MONTEVIDEO > OBRADOR	HOY ÑOQUIS	
	exhibition	2023 · MONTEVIDEO > OBRADOR	antipodes café VISITA OBRADOR	{NICOLÁS INFANZÓN}
	situation	2020 · OSLO > æKJØKKEN	HOY ÑOQUIS	
	workshop	2016 · OSLO	UNF	
	gathering	2015 · OSLO > DOMESTIC SPACE	HOY ÑOQUIS	[VALLEGATA]
30.				
31.				
01. / 02	collage	2019 · OSLO		
02.	workshop	2016 · OSLO	UNF	
03.	workshop	2021 · TØNSBERG	UNF	
	♥ANNE	2014		
04.	workshop	2021 · TØNSBERG	UNF	
	workshop	2016 · OSLO	UNF	

Era una fachada misteriosa, entrañable y críptica de mi barrio, hasta que sucedió lo que ya nadie podrá corroborar si fue verdad, sí era cierto o si será perdurable: antipodes café visitó Obrador.

Una vez más, iba a pasar por esa fachada y otros tatuajes de la cuadra: el taller de antaño, el fusca en lenta restitución, las vecinas contemplando desde sus reposeras, el gato desentendido, el perro pronto a largar el ladrido, el limonero generoso, la volqueta juntando porquerías; porque este barrio no junta más que porquerías en la volqueta. Y así iba, sin apuro alguno, rumbo a los insumos comestibles de ese día. Desde hace años veía obra, trabajo terco y detalle cuidado. Sabía que esa fachada escondía un mundo interior que me recordaba a Serafín J. García, mi vecino de primera infancia. Su fondo era selvático, lo suficientemente grande como para ser acogedor. Toda historia de realismo mágico podría haber empezado o pasado por allí. Esta vez, sentados en el umbral, había dos extraños con expresión de agotamiento y cara de *«no salió; lo dimos todo y morimos en la orilla, estaba la cosecha a punto y pasó la nube de langostas que todo se lo llevó…».*

LA VECINA MARTINA **«UN PUNTO NODAL DE RIZOMA»** MONTEVIDEO. 2023.07

Sin embargo, como buena vecina, viché para adentro, pues una puerta abierta provoca o, mejor dicho, invita. Y la visión fue apabullante, se presentó aquel fondo al que llegaba como niña entrometida y curiosa, pero esta vez con un colorido inusitado. La belleza se redobla en la presencia de elementos discordantes con la belleza. Mallas de la obra vial vistiendo de gala el espacio. Si bien hubiera querido levitar, danzar por los aires, caminar por los árboles y las paredes, hacer llover con un llanto emocionado, la vida en el barrio es algo menos liviana, algo más circunscripta a la carne y a las leyes de la gravedad. Interrumpí la charla de ceño fruncido para increpar el motivo de tal circunstancia: *«No sé qué es, pero gracias por tanta belleza»*. Desdoblando la joroba de laburo, mutaron al gesto del que pasó la madrugada con el anzuelo en el agua, la caña en la mano y el frío calando los huesos. Ya no me acuerdo del resto de la conversación, porque fueron incontables las veces que charlamos de lo que era y podría ser el día a día. Y se fueron fundiendo las jornadas y nos fuimos confundiendo, y nada no era lo mismo aunque todo seguía siéndolo. Algo pasó y no fue un tren –*y ni te conté del payaso Pildorita*. Tengo granos de cacao que lo confirman, aunque me quedan pocos. Quizá alguno tenga el efecto de la habichuela mágica. Si pudiera elegir, pediría nomás caminar por las paredes. ■ MV

RL

DEG 15

05.
02

collage 2020 · OSLO

X

Insofern es Tun *des Andern* ist,
geht also jeder auf den Tod des Andern.▪

G.W.F. HEGEL «PHÄNOMENOLOGIE DES GEISTES» BAMBERG & WÜRZBURG, 1807.

06.

07.

08. workshop 2021 · EIDSVOLL VERK UNF

09. workshop 2021 · EIDSVOLL VERK UNF

10.

11.

12.
02

presentation 2016 · OSLO > AHO antipodes café ?

13.

14.

interactive 2012 · OSLO UNF: ENDRE v.1.0 OFFLINE/FLASH

15.

16.

17.

18.

stamps 2021 · NORGE UNF (x20)

open setup 2016 · OSLO > BARCODE æDEG15 [æSERIES]

SM

æDEG15 [DRONNING EUFEMIAS GATE 15, OSLO]

The first official odd number along the main avenue of the new centre of Oslo, known as Dronning Eufemias gate (DEG), was chosen by **antipodes café** and designated by local authorities for this specific venue of the **æSeries**.

This triangular number, along with a myriad of aspects such as location, design, construction process, cornerstone, materials, colours, fonts, visual communication, prints, uniforms, service, program, participants, background music, promotion, and economical plans, was meticulously defined to unveil a space not yet understood as public:
the encounter of the city and its construction sites.

RL

2016:

02.18 > 03.29	**Mounting æDEG15**	/ performance/BAO	æ (antipodes café)
02.29	Hoy ñoquis	/ situation / BAO	æ
03.29	Hoy ñoquis	/ situation / BAO	æ
03.30	Dispose	/ open montage/ BAO	æ
04.01	Kaffe med…	/ gathering	**+ Alberto Nanclares da Veiga**
04.04 > 06.03	**Dispose**	/ exhibition	**Basurama**
06.04 > 11.30	Utstillingsvindu	/ monthly display	æ
04.11	æ	/ talk	æ > Edvard Munch VGS
04.16	She made an event	/ gathering	**Sarah Winge**
04.29	Hoy ñoquis	/ situation	æ
05.19	Kaffe med…	/ gathering	**+ Naja Lee Jensen**
05.25	Kaffe og Kake	/ gathering	**æ + construction site workers**
05.29	Hoy ñoquis	/ situation	æ
05.31	Kaffe med…	/ gathering	**+ Mei Kin Xue**
06.02 > 06.03	Dispose	/ 2 workshops	**æ + Basurama**
06.03 >	Dispose	/ urban intervention	**æ + Basurama**
06.06 > 06.17	**Current trove**	/ exhibition	**æ + Gondolin Klub**
06.07	Kaffe med…	/ gathering	**+ Jens Ritcher**
06.08	Kaffe med…	/ gathering	**+ Anja Standal**
06.09 > 06.16	Current trove	/ workshops	æ
06.16	Kaffe med…	/ gathering	**+ Amy Franceschini**
06.16	Shoe shinny	/ workshop	**+ Álvaro Miranda**
06.21	Kaffe med…	/ gathering	**+ Dani Umpi**
06.24	Concert for machines	/ concert	**Fernando Lagreca**
06.25	Concert for machines: **«Lechiguana: work in progress»**	/ concert + parade	**Dani Umpi**
06.26 > 09.11	**3**	/ exhibition	**Dani Umpi**
06.29	Hoy ñoquis	/ situation	æ
07.07	Kaffe med…	/ gathering	**+ Ebba Moi**
07.29	Hoy ñoquis	/ situation	æ
06.25	Concert for machines	/ concert	**Elli Medeiros**
08.05	Kaffe med…	/ gathering	**+ Elli Medeiros**
08.18	Kaffe med…	/ gathering	**+ Martin Lundberg**
08.19	antipodes café	/ talk	æ > Oslo summer school
08.19	æDEG15	/ presentation	æ > anonymous far north family
08.24	Kaffe med…	/ gathering	**+ Søssa Jørgensen & Geir Tore Holm**
08.26	Kaffe med…	/ gathering	**+ Grupo de Viaje, FADU, UY**
08.26	Concert for machines	/ concert	**Ohnesorg**
08.29	Hoy ñoquis	/ situation	æ
08.29 > 09.04	Morning Cocktail	/ workshops	**Ann Kristin Holten, ILAF**
09.09	Sweetly cloudy	/ situation	æ
09.11	Cornerstone jubilee	/ situation	**æ + Juan Herreros**
09.14	Birdhouses	/ urban intervention	**Pfelder + æ** (collaboration)
09.14	Kaffe med…	/ gathering	**+ Sofie Saavedra & Max Zolkwer**
09.15	Kaffe med…	/ gathering	**+ Hanne Ekkeren**
09.17	Kaffe med…	/ gathering	**+ Pfelder**
09.17	Birdhouses watching	/ guided tour	**+ Pfelder**
09.19 > 10.07	**hic habitat felicitas**	/ exhibition	**Pfelder**
09.25	Belated Jugoya fest	/ situation	**Sari & Hitoshi**
09.29	Hoy ñoquis	/ situation	(Basil & flowers: Herbanists)
10.07	Kaffe med…	/ gathering	**Alice Attout & Santiago Cirugeda**
10.10 > 11.04	**The illegal measurement, The alegal dimension**	/ show	**Recetas Urbanas**
10.13	æDEG15	/ talk	æ > Einar Granum Kunstfagskole
10.26	antipodes café	/ talk	æ > Westerdals ACT
10.26	æSeries	/ talk	æ > Statens Vegvesen
10.29	Hoy ñoquis	/ situation	
11.01	æSeries	/ talk	æ > Oslo Kommune PBE
11.07 > 11.27	**Extended programme OAT'16**	/ collaboration	**OAT'2016**
11.07 > 11.18	**•Global spaces of Chinese labor**	/ show: EP.OAT'16	**Mei Lin Xue, Stephen Fen, Ryan Johns**
11.08	Kaffe med…	/ gathering	**Stephen Fen & Ryan Johns**
11.14	antipodes café	/ talk	æ > Trafo-festivalen guests
11.14	The little prince	/ storytelling	**Delphine Thouilleux**
11.15 > 11.19	Planets	/ workshops	**æ + visitors + Sørenga barnehage**
11.21	Kaffe med…	/ gathering	**Paula García Masedo & Gonzalo Pardo**
11.21 > 11.27	**•Who lives there?**	/ show: EP.OAT'16	**Paréntesis**
11.22 > 11.27	Reading time	/ workshops	**æ + The little prince**
11.12 > 11.28	The little screen	/ screening	**French films**
11.28	**Planetary show**	/ installation	æ
11.29	**Hoy ñoquis 2014-2016**	/ exhibition	æ
11.30	**Closing ceremony**	/ situation	æ

+ sculpture: Gustav Vigeland
+ words: Hilde Barstad (Kulturetaten)
Rolf Thorsen (OSU)

RL

Menú

Across **æSeries**, antipodes café embodies its modality, inquiries, references, and the desire to converge with strangers. The agenda for **æDEG15** was meticulously crafted for this purpose: Ten exhibitions, monthly front window displays, numerous gatherings like *'Hoy Ñoquis'* and *'Kaffe med...,'* four *'Concerts for machines'* and other urban interventions, talks, classes, presentations, reading sessions, storytelling, screenings, workshops (e.g., tramline-petanque, contact-impro, cotton candy, fjord treasure hunt on SUP, collecting wild herbs around fences, crafting deckchairs with waste from exhibitions, drawing planets, shoe care) and so on. Coffee, daily meals called *'Dagens,'* and open office were also gratuitously served for 240 days, 9 a.m. to 9 p.m., with myriad visitors who also brought their birthday celebrations, family meetups, and all sorts of gatherings. In addition, **æDEG15** received regular visits from neighbors, kindergartens, junkies, blue-collars, bankers, CEOs, diplomats, bureaucrats, horse patrols and academics, among other creatures.

S
SØRENGA
BISPEVIKA
MUNCHMUSEET
-TOMT-
AKERSELVA
BJØRVIKA
OPERAHUSET
DRONNING EUFEMIAS GATE
15
STASJONSALLMENNINGEN
DEICHMAN
FOLKEBIBLIOTEK
-TOMT-
CHRISTIAN
FREDERIKS
PLASS
OSLO S
OSLO BUSSTERMINAL
2016: OSLO

© FIELD GROUP

Fugaciously immanent

æDEG15 reused three wooden barracks that had been in the area since the 1990s. They were acquired purposely for architectural conservation as cultural property, subtly highlighting their paradoxical status as the oldest buildings of the area.

Brown and yellow

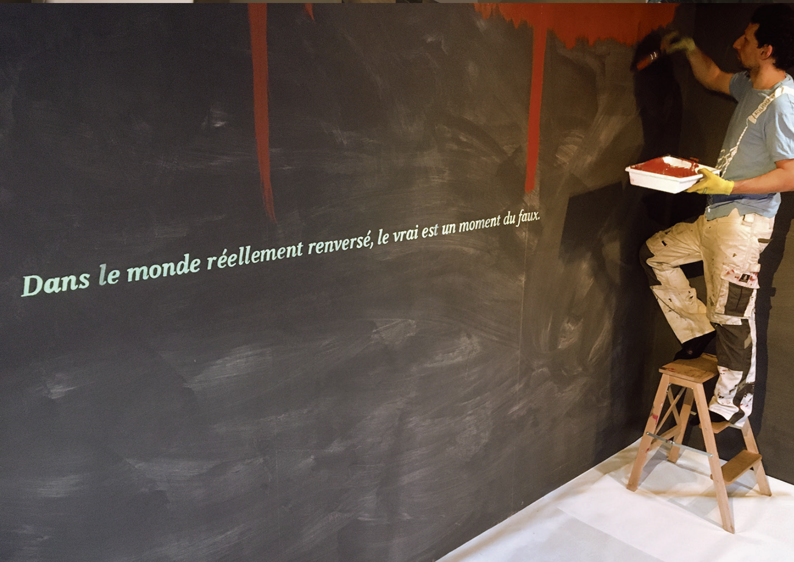
The primary colors for the organization were carefully chosen for diverse conceptual reasons while also considering individuals with color blindness. It is worth noting that yellow is widely perceived by most people. With this in mind, both colors were thoughtfully applied at **æDEG15**.
The distinct contrast between these hues, along with the architectural decision to alter the alignment of the barracks, aided individuals dealing with achromatopsia in promptly identifying the location of the entrance.

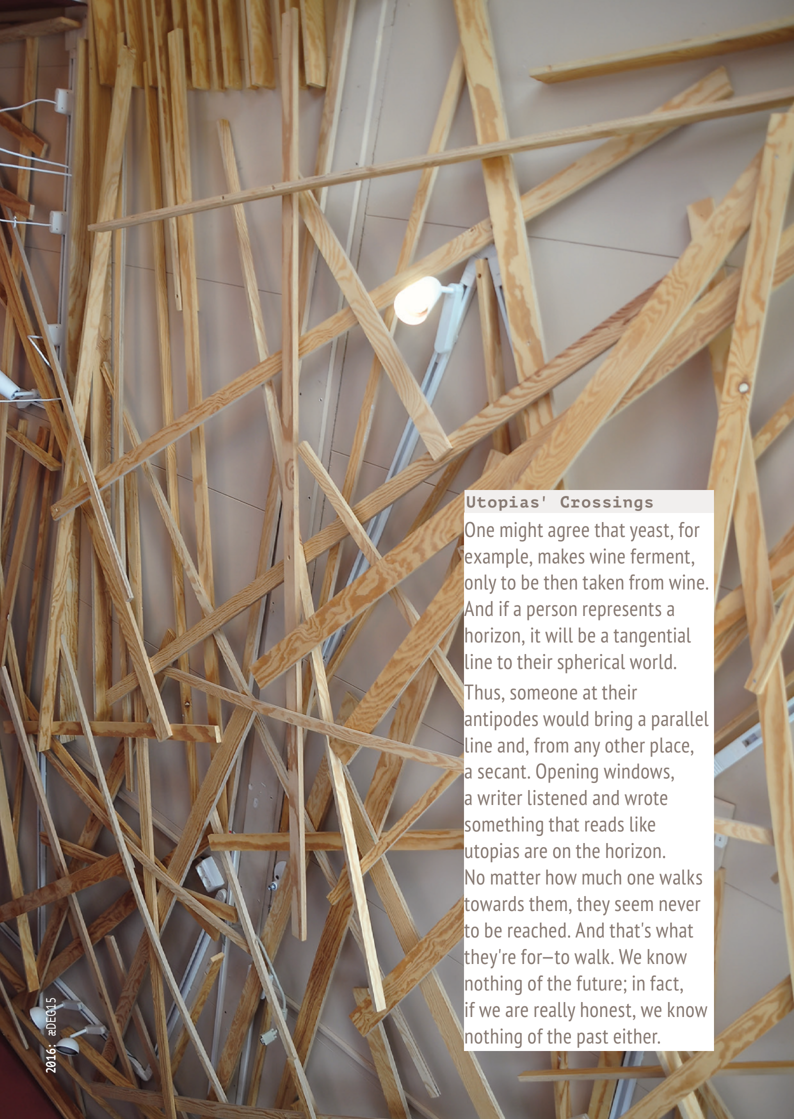
One day, and quite out of the blue, a visitor revealed being affected by this condition and expressed appreciation for the gesture. After a few coats of paint, the entrance was leveled with the pavement to ensure easy accessibility on wheels.

Flügger farver BROWN: 2182 NØTTER
YELLOW: S0575-G90Y

Environments

æDEG15 was divided into several sections: the front terrace, seamlessly merging with the pavement; an entrance area with hangers and a tiny storage; a coffee corner with selected books; the exhibition area; a coffee bar; a toilet; and a studio with a rooftop terrace.
The venue's interior contrasted with its rugged exterior. The coffee corner and exhibition space were transformed for each show. From the toilet, a narrow window allowed glimpses of human effort in the construction of a new vault. Each culture bears its own museums.


Dans le monde réellement renversé, le vrai est un moment du faux.



2016: æDEG15

Utopias' Crossings

One might agree that yeast, for example, makes wine ferment, only to be then taken from wine. And if a person represents a horizon, it will be a tangential line to their spherical world.

Thus, someone at their antipodes would bring a parallel line and, from any other place, a secant. Opening windows, a writer listened and wrote something that reads like utopias are on the horizon. No matter how much one walks towards them, they seem never to be reached. And that's what they're for—to walk. We know nothing of the future; in fact, if we are really honest, we know nothing of the past either.

Catalogues

Exhibitions shared small handmade publications, incorporating elements of the setup into their covers. Inside, colored papers displayed an informative plan and texts by featured authors or special guests, like Syd Krochmalny for Dani Umpi's show. Over a thousand free copies of this edition were distributed, and an average of 400 for the rest of shows, all produced upstairs in the studio using a print-on-demand process.

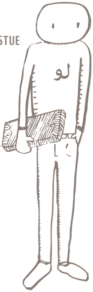
19.
02

20.

21.

workshop
illustrations
& visual ID

2018 · OSLO > æSTUE
2014 · OSLO



«MORSMÅLSDAGEN» AT æHOUSE
«MORSMÅLSDAGEN» [COLLABORATION] {DFB:NB}

22.

23.

exhibition
venue

2013 · OSLO > æGALLERI
2013 · OSLO > DOMESTIC SPACE

CELEBRATIONS
æGALLERI [VØYENSVINGEN]

24.

25.

æGalleri [VØYENSVINGEN 2, OSLO]

Exploring domesticity without engaging with one's own living space can be both challenging and inadvisable. The first venue of **æSeries** was an intimate private room gallery, sharing personal collections and later hosting site-specific shows by international guests. ▪ æ

RL. 2023 / æGALLERI SIGN. 2013

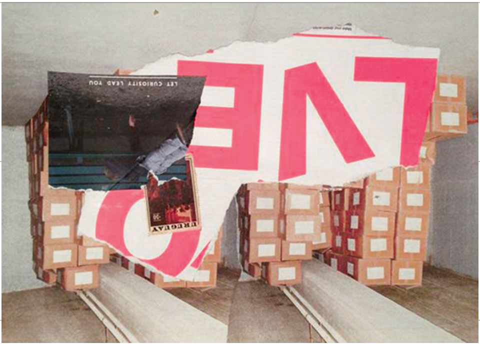
26.
02

27.

28. venue 2019 · OSLO æBOD #1 [æSERIES > æHOUSE]

29. situation 2016 · OSLO > æDEG15 HOY ÑOQUIS: UNDER CONSTRUCTION

01.
03



02.

03. collage 2012 · OSLO LET CURIOSITY LEAD YOU [JANTE♥N SERIES > #5]

æBod [ÅKEBERGVEIEN 9 & GUNNAR SCHJELDRERUPS VEI, OSLO]

The storage of **æHouse**, known as **æBod**, consisted of two red containers whose interiors were in constantly upgraded by reusing materials. Design was conditioned by supplies, not vice versa. The program was centred around our comment on abundance, called **reshow**. Thus, this room stored a large collection of debris from exhibitions at major museums and galleries in Oslo. Materials that were periodically reintegrated into other non-profit cultural initiatives. The space was open on Sundays from 1 p.m. to 3 p.m., or by appointment, and all materials were distributed free of charge. Its first location was judiciously chosen, right at the encounter of the refurbishment of the Oslo prison and Botsparken, where æBod could be easily accessed, as well as dialogues on value, consumption, and reinstatement. Later on, it was moved to the encounter of a new neighbourhood and a disputed construction site in Nydalen. Due to COVID-19, æHouse closed all its rooms, but these two containers were temporarily placed right next to the refurbishment of the rear facade at the Norwegian Museum of Science and Technology and continued as the storage of reshow until all debris was reinserted into society. ▪ æ

2014-2018	DEFINITION

research, survey (all main exhibition spaces in Oslo), plans, presentations
and pilot experiences with debris from DOGA (INC. OAT'16).

- + REUSE WORKSHOPS «DISPOSE» BY BASURAMA W/æ
- + «SATIRE SEMINAR» BY æ AT NASJONALBIBLIOTEKET
- + EXPLORATIONS BY æ (æDEG15/ æSTUE)

2019	INTRODUCTION

online and in town.

- + ECONOMICAL AND MATERIAL SUPPORT FROM PRIVATE AND PUBLIC
- + STORAGE (æBOD) WITH FIXED OPENING HOURS
- + WEBSITE (RESHOW.NO) + APP (ANDROID/IOS) + DISPLAY (3 EXHIBITION SPACES) + PUBLIC GROUP AND CHANNEL (TELEGRAM)
- + COLLECTION FROM EXHIBITION SPACES IN OSLO
- + REALLOCATION OF THOUSANDS OF DEBRIS MATERIALS

2020-	CONCRETION

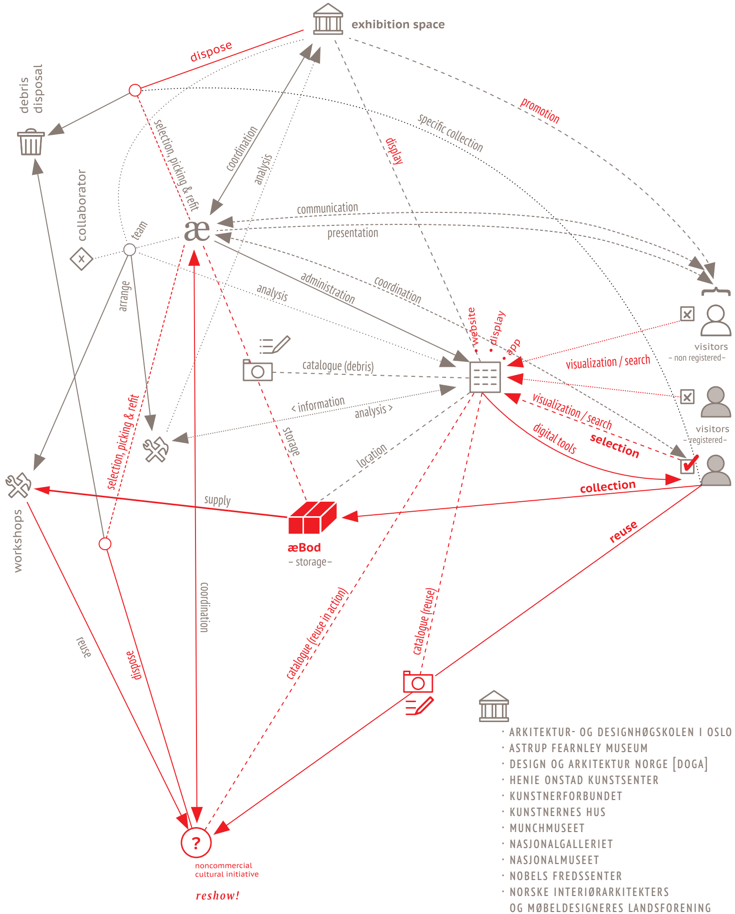
bon mot on the evidence.

- + EXHIBITION (KLIMA2+ AT NORSK TEKNISK MUSEUM)
  - · INSTALLATION, STORAGE, DISPLAY
- + WORKSHOPS (KIDS AND ADULTS)
- + PUBLICATION AND DISTRIBUTION/ PRESENTATIONS
- + ROUND TABLES WITH EXHIBITION SPACES IN OSLO

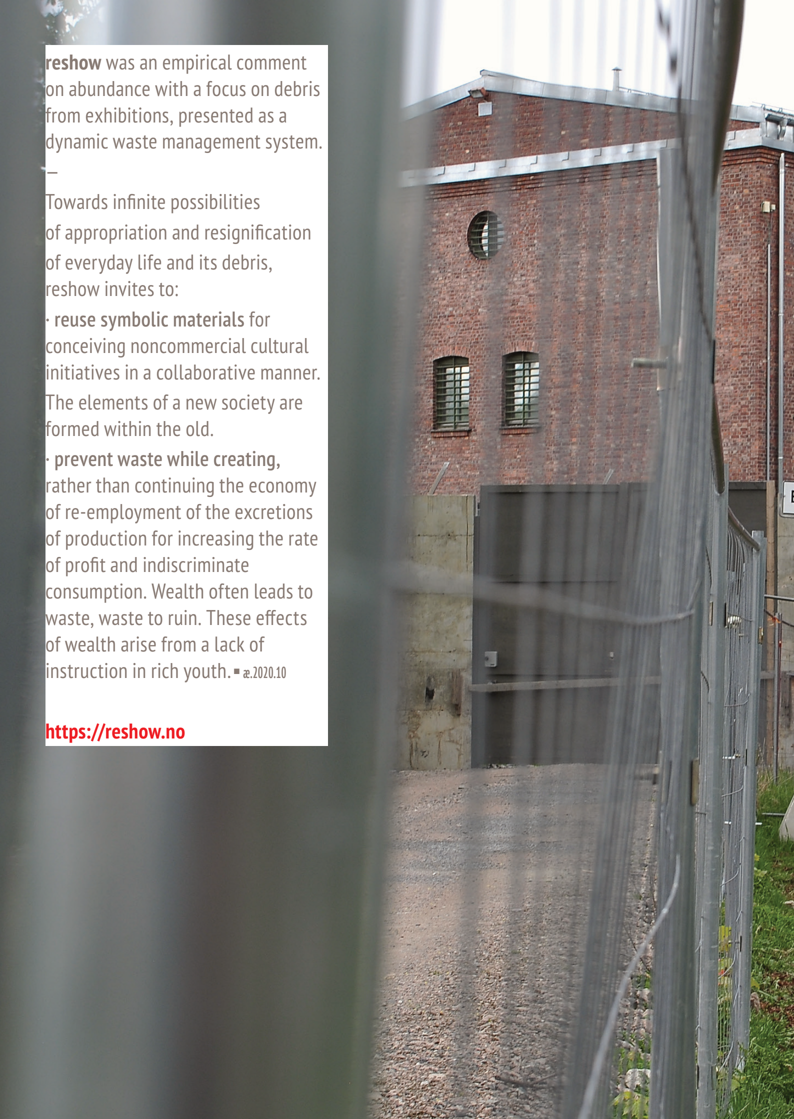
COROLLARY

antipodes café proposed that amendments be made to all public and private funding application forms, introducing mandatory text fields aimed at facilitating the evaluation of the following aspects:

- Disclosure of the source of all materials involved in any proposed initiative.
- Provision of a comprehensive description, including an estimated quantity, of the debris generated by the initiative.
- A clear specification of the intended destination for these debris materials.



· ARKITEKTUR- OG DESIGNHØGSKOLEN I OSLO
· ASTRUP FEARNLEY MUSEUM
· DESIGN OG ARKITEKTUR NORGE [DOGA]
· HENIE ONSTAD KUNSTSENTER
· KUNSTNERFORBUNDET
· KUNSTNERNES HUS
· MUNCHMUSEET
· NASJONALGALLERIET
· NASJONALMUSEET
· NOBELS FREDSSENTER
· NORSKE INTERIØRARKITEKTERS
OG MØBELDESIGNERES LANDSFORENING
· ROM FOR KUNST OG ARKITEKTUR
· NORSK TEKNISK MUSEUM
· VIGELANDMUSEET
· OSLO ARCHITECTURE TRIENNALE ['16 & '19]
· OSLOBIENNALEN
+ antipodes café



reshow was an empirical comment on abundance with a focus on debris from exhibitions, presented as a dynamic waste management system.

–

Towards infinite possibilities of appropriation and resignification of everyday life and its debris, reshow invites to:

· **reuse symbolic materials** for conceiving noncommercial cultural initiatives in a collaborative manner. The elements of a new society are formed within the old.

· **prevent waste while creating,** rather than continuing the economy of re-employment of the excretions of production for increasing the rate of profit and indiscriminate consumption. Wealth often leads to waste, waste to ruin. These effects of wealth arise from a lack of instruction in rich youth. ▪ æ.2020.10

https://reshow.no

Bod
reshow.no
æBOD
æBOD
200009
MAX GR.
CONTAINER
ELTEMPO
Oslo
EXHIBITIONS
DEBRIS

04.
03

memorial 2012 · OSLO **UNF: MEMENTO**

05. situation 2023 · MONTEVIDEO > OBRADOR **PIANO, PIANO** W/PABLO GRINJOT ET AL. {æ}

06.

07.

08.

09.

10.

Like etter de fryktelige terrorangrepene i Norge 2011 gjennomført av en norsk etnonasjonalist, blendet OSB-plater hundrevis av vinduer i Oslo, som et hverdagslig minnesmerke.

Memento: Med subtil, men skarp presisjon overgikk denne utilsiktede manifestasjonen alle majestetiske ideer fra den lukkede kunstscenen og bidro til måten vi inkluderte emnet i UNF-utstillingene.
Et vindu ble tildekket med akkurat disse platene og skapte et rom for å hedre og for refleksjon om de underforståtte temaene.
En av de første platene som ble fjernet ble vist i den første utstillingen i 2014, og en av de aller siste OSB-platene som ble tatt ned fra Regjeringskvartalet i 2021 tildekket et vindu i den tredje utstillingen, som fant sted ikke tilfeldig i Magnus Lagabøtes tårn.■ æ

NL

HH

11.
03

12. installation 2013 · OSLO

Å JA...

13. situation 2014 · OSLO > KULTURHUSET

PINGPONGO: «COOL · HOT · YOURS»

14.

ES VIERNES:
Las 22 horas con 0 minutos, indica la señal.
Las pupilas explayan.
Las yemas de seda.
Las pulsaciones por minuto piden orden.
Las ocho horas.
La noche resuena.

15.

16.

17. radio fiestonga™ exhibition

2023 · ONLINE
2023 · MONTEVIDEO > OBRADOR
2013 · OSLO > æGALLERI

~~TARIFA NOCTURNA~~
æ VISITA OBRADOR
MANGE BOLLER I LUFTE

[FRIDAYS/10PM.UYT] {RADIO CAMACUÁ}
W/DANI UMPI & SANTIAGO TAVELLA

RL. 2023

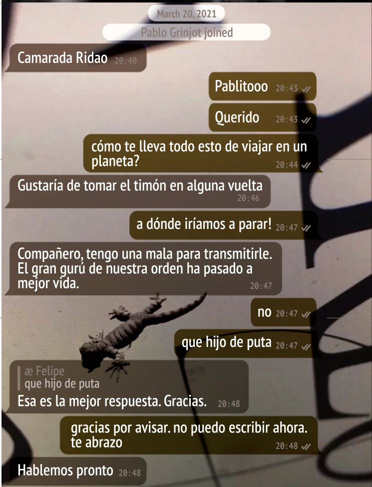
18.
03

19. installation 2015 · OSLO > BARCODE **CROISSANT**

20. situation 2023 · MONTEVIDEO > OBRADOR
♥CHARLY 2021

FINISSAGE: æ VISITA OBRADOR

[SITUATION: «EL CHORIZO DE LA FORTUNA.» IN MEMORIAM OF ALEJANDRO TORRE]



21.

22.

23.

24.

It is common to encounter 'everyday life' portraits in real estate catalogues, serving to add vibrancy and vitality for aiding in forming a connection with the property on offer. In 2014, one such brochure featured a full-page image capturing a solitary ‘breakfast in bed’ scene, likely photographed from the bedroom window or from outside using a zoom lens. Today, it discreetly conceals the opening, seamlessly integrating with the façade. The perforated vinyl allows only inward views. From the staircase of the neighbouring building, white collars may just glimpse a lure: the projected lifestyle of the new Oslo, a reason for a life mortgage, for a hamster wheel. ▪ æ.2015

PHOTO ‘CROISSANT’: DRAGUTIN LAZIC © 2014 | COURTESY BOA EIENDOMSMEGLING.

25.
03

interactive 2020 · OSLO UNF: ENDRE V.2.5 JAVASCRIPT FIXES (+RESPONSIVE)

26.

situation 2015 · OSLO > KULTURHUSET PINGPONGO: «EVOLUTION TOURNAMENT»

27.

28.

29.

‘gathering’ 2020 · OSLO > æKJØKKEN / ONLINE HOY ÑOQUIS: SOCIAL DISTANCE

situation 2016 · OSLO > æDEG15 HOY ÑOQUIS

venue 2016 · OSLO > BARCODE æDEG15 [æSERIES]

gathering 2015 · OSLO > DOMESTIC SPACE HOY ÑOQUIS [DEG24]

30.

edition 2022 · OSLO EL YUYO Y EL JUEGO ED#1: 978-82-692197-4-6

[IN MEMORIAM OF SYLVIA BATTAGLINO]

31.

reuse 2016 · OSLO > æDEG15 APRONS W/SUNNIVA MELLBYE {æ}

Reusing greenwashing banners from Barcode.

With a deliberately artless fashion, **‘el yuyo y el juego’** intertwines handcrafted and industrial materials, production, and printing processes to introduce the ‘yuyo manifesto’ in form and content. The collaboratively concocted list of attributes of the so-called unwanted plants defining this pronouncement for social criticism lays bare strategic concepts found across antipodes café's oeuvre and modus operandi. Featured in languages of places and people related to the organization in the past decade, this puzzling edition invites to apperceive it in its appropriation. Following those instructions and using the included tools, one can put the manifesto into action by both stamping it on the fore edge of several books and/or by germinating it. The pamphlet was printed using a Risograph with two green inks based on non-edible rice bran oil on Nepalese wild-crafted artisan paper made from wild Daphne shrubs and containing seeds from ten wild flowering plants from the Americas. ▪ æ.2022

01. / 04	gathering	2016 · OSLO > æDEG15	KAFFE MED...ALBERTO	W/ALBERTO NANCLARES DA VEIGA	
	workshop	2014 · OSLO	UNF		
02.	situation	2016 · OSLO > æDEG15	OPEN MONTAGE: «DISPOSE»	W/BASURAMA	{æ}
03.	presentation	2019 · MADRID > SEO/BIRDLIFE	EL YUYO Y EL JUEGO: PASADO PISADO		{ETSAM}
	workshop	2019 · MADRID > BARRIO SAN DIEGO	EL YUYO Y EL JUEGO		{ETSAM}
	workshop	2014 · OSLO	UNF		
	curatorship	2013 · OSLO > æGALLERI	INSTRUCCIONES '13: «ICEBREAKER»	BY ALBERTO NANCLARES (BASURAMA)	{æ}
04.	manifesto	2019 · MADRID	MANIFESTO YUYO v1.0	COLLABORATIVELLY CONCOCTED	
	workshop	2019 · MADRID > BARRIO SAN DIEGO	EL YUYO Y EL JUEGO		{ETSAM}
	curatorship	2016 · OSLO > æDEG15	«DISPOSE»	BY BASURAMA	{æ}
05.					
06.	exhibition	2019 · SAN SEBASTIAN	PINTXO POSTER	ART DIRECTOR: NIKO ITURRALDE	{TABAKALERA > LANTOKI}
07.	mascot	2013 · OSLO	GARBIBAI: KKTUA		{GONDOLIN KLUBA}

'PINTXO POSTER' argia ekarri zuen argazkiaren rol intrinsekoan – baina hainbatetan ohartu ez denaren rolean – gure komunikazioan. Pour mettre les cartes sur table, ces affiches n'ont jamais été conçues pour être des entités indépendantes, et beaucoup ont été faites en quelques minutes. Mirando de reojo, no cabe la menor duda de que ya no existe certeza alguna. ▪ æ

08. 04	workshop	2014 · OSLO	UNF		
09.	curatorship venue	2015 · BERLIN > DO GALLERI 2015 · BERLIN > KASCHK	DORF DO GALLERI	BY PFELDER	{æ}
10.	workshop	2014 · OSLO	UNF		
11.	talk	2016 · OSLO > æDEG15	antipodes café ?	[TO: EDVARD MUNCH VGS]	{æ}
12.					
13.					
14.					

(...) und Berlins Mitte ist zum globalisierten Dorf mutiert. Die vorherrschenden Sprachen auf der Straße sind keineswegs mehr Deutsch, die Verweildauer der dortigen Passanten in der Stadt ist kurz und die Nächte sind es auch. Der Berliner wundert sich. ▪ PFELDER «DORF» BERLIN, 2015.

'DO Galleri' aimed to repurpose coffeehouse restrooms in gentrified areas as art spaces, featuring site-specific installations by local guest artists following the open exhibition model known as *'Do it.'* The first pilot took place at *KASCHK*, Berlin, where the local artist Pfelder, complying with Rosemarie Trockel's *'do it again'* instructions, showcased *'dorf,'* pursuing a dialogue with his earlier homonymous artwork in the same neighborhood. ▪ æ.2015

15.
04

lecture · 2015 · SAN SEBASTIAN · NO PARA · {USANDIZAGA DESIGN INSTITUTE}

16. workshop · 2015 · SAN SEBASTIAN · NO PARA: GARBIBAI · {USANDIZAGA DESIGN INSTITUTE}

17. celebration · 2016 · OSLO > æDEG15 · SHE MADE AN EVENT · BY SARAH WINGE · {æ}
workshop · 2015 · SAN SEBASTIAN · NO PARA: GARBIBAI · {USANDIZAGA DESIGN INSTITUTE}

Hablando de diseño como estrategia de diseño: Felipe nos cuenta su trayectoria. No para. (…) Utiliza el diseño para acceder a aquello que le proponen o se propone: una buena resolución gráfica como herramienta de comunicación que le permite desarrollar los proyectos que quiere. Trabajando con la gente y no para esta. Vincula ideas y personas.
El diseño ha pasado de ser un objetivo a formar parte de su andar. (…)
En el proceso y la presentación de los proyectos [del taller] surgieron temas que nos interesan: Diseñar es crear el juego, la regla, el proceso. Repensar el propio mecanismo y emplearlo. Ser críticos y autocríticos. Los proyectos deben decir muy claro: *esto se hace.*
Concreción. Sencillez. Eficacia.
Pero… para acabar bien:
«si no nos rechazan nunca un proyecto, indicará que algo no va bien». ▪

JON ANDER GARCÍA. USANDIZAGA DISEÑO, 2015

18.

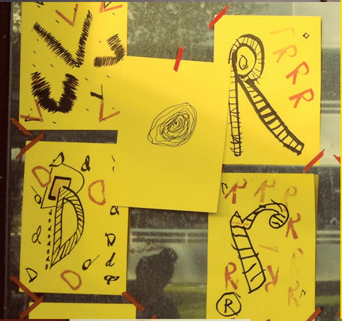
19.

20.

21.

Diseño
USANDIZAGA INSTITUTUA
Donostiako Udala
Ayuntamiento de San Sebastián
OCA
antipodes café
tailer eta hitzaldia
taller y charla
16 DE ABRIL
09:00 > 12:00 tailerra taller
12:30 > 14:00 hitzaldia charla: "NO PARA"
16>17/04.
APIRILAK 17.
09:00 > 12:00 tailerra taller
12:30 > emaitzen aurkezpena
presentación de resultados
GARBIBAI 2015eko grafika sortze prozesua
GARBIBAI
SEBASTIAN DONOSTIA
No
DONOSTIA 2016 SAN SEBASTIAN
antipodes café
Invita · Gonbidatzen du
GARBIBAI.KKTUA

22. / 04	workshop interactive	2014 · OSLO 2014 · OSLO	UNF UNF: ENDRE	v.1.5 ONLINE	
23.	situation	2014 · OSLO > KULTURHUSET	PINGPONGO: «BANANA TOURNAMENT»		
24.					
25.	visual ID	2014 · OSLO	BYVERKSTEDET		
26.	workshop	2014 · OSLO > TØYENFEST	LETTERING		{BYVERKSTEDET}
27.	souvenir	2018 · OSLO	TOTE BAG: DÉPASSMENT DE L'MARKETING		
28.	guided tour	2019 · OSLO > æHOUSE	æPASSAGEWAYS	[TURIST I EGEN BY]	{VISIT OSLO}



antipodes café åpner varmt sitt diskrete hus og deler noen favorittpassasjer med nysgjerrige søndagsvandrere: ‘Wanderings that express not subordination to randomness but total insubordination to habitual influences (tourism).’▪

VISIT OSLO «TURIST I EGEN BY» (PROGRAM) P.8: #2 ANTIPODES CAFÉ. OSLO, 2019.

29. / 04

29. / 04		gathering	2023 · OSLO > BOGSTAD CAMPING	HOY ÑOQUIS		
	«	installation	2021 · BERGEN > ROSENKRANTZTÅRNET	UNF: MEMENTO		
	»	installation	2021 · BERGEN > ROSENKRANTZTÅRNET	UNF: OVER LØVER		
		situation	2020 · OSLO > CONSTRUCTION BARRACKS	HOY ÑOQUIS		{ISACHSEN ANLEGG}
		situation	2016 · OSLO > æDEG15	HOY ÑOQUIS		
		gathering	2013 · OSLO > æGALLERI	HOY ÑOQUIS		
30.		intervention	2021 · BERGEN > STRANDGATEN	UNF: ENDRE		
	›	exhibition	2021 · BERGEN > ROSENKRANTZTÅRNET	UNF	#3	{BYMUSEET I BERGEN}
		exhibition	2014 · OSLO > TENTHAUS	UNF	#1	{TENTHAUS OSLO}
					ART DIRECTORS: HELEN ERIKSEN STEFAN SCHRÖDER, EBBA MOI.	
01. / 05						
02.						
03.		publication	2021	UNF	(DIGITAL PRINT)	ED.#1
04.		symposium	2021 · BERGEN	UNF: FLAGGET 200 ÅR		{æ}
				PARTICIPANTS:	· MARTE MJØS PERSEN (AP) · JAN HENRIK MUNKSGAARD · ELSEBET RAHLFF · RANDI GROV BERGER	
05.		exhibition	2022 · LAHTI > MALVA	æSTUDIO: OPEN	{LAHTI INTERNATIONAL POSTER TRIENNIAL}	
		venue	2020 · OSLO	æBOD	#2	[æSERIES > æHOUSE]
		workshop	2019 · OSLO > BJØRVIKA (FENCES)	WANTED: UNWANTED PLANTS		

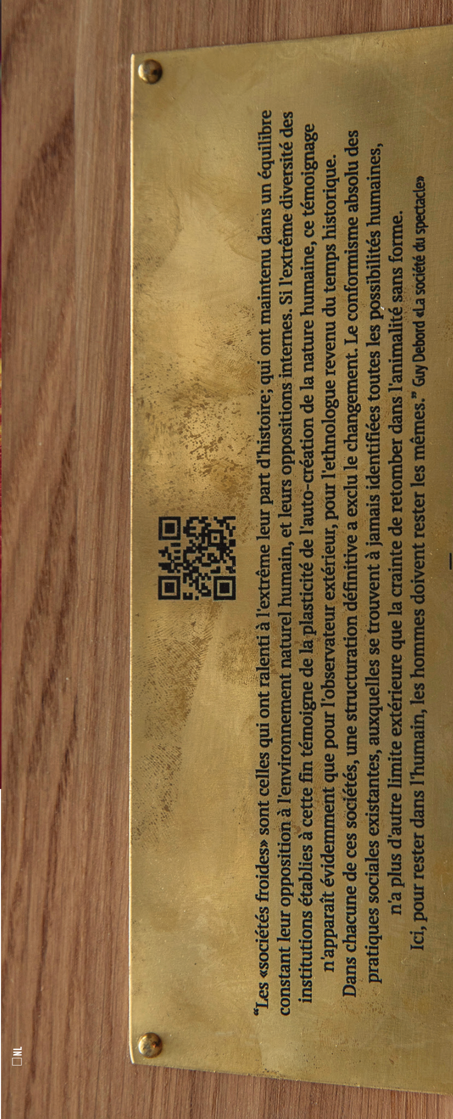
The **Utforsking av Norges flagg** series [UNF] showcased exhibitions at symbolic moments and locations: Oslo, coinciding with Norway's constitution bicentenary; Longyearbyen, aligning with the 90th jubilee of the Svalbard Treaty; and Bergen's Rosenkrantz Tower, on the 200th anniversary of Norway's current flag, designed by a prominent local figure. The choice of Magnus Haakonsson's room for the final exhibition was deliberate. Known for introducing the concept that crime is an offense against the State, Magnus VI played a pivotal role in consolidating a single, secular national law for Norway. His tower predates the Treaty of Tønsberg, the addition of a crown and Saint Olav battle axe to the lion of the coat of arms, and the kingdom's oldest known flag. Under his son Eirik's reign, the room was divided in two. The show occurred in the added top part, accessible via medieval stairs in the eclectic tower.

A chronologically arranged show: Visitors first saw antipodes café's 1318 flag portrayal, the oldest known. Below it, two niches presented 'Memento' and 'Over løver.' Further on, unique versions of official flags and proposals hung together. Cutting the sequence manifesting 2011, a fireplace featured an interactive version of 'Endre.' Thereupon, the installation 'Mitt flagg' on a site-specific wall signalled a new layout twist. ▪ æ

Over Løver: Unlike the previous niche, where **Memento** obscured the space, this site-specific intervention allowed visitors to enjoy both the outdoor views of the archetypal Norwegian landscape and the refined craftsmanship of the freshly renovated windows. To do so and to reach the subtly added wooden windowsill with its golden plaque, visitors had to step on a red carpet with a yellow pattern of own renditions of the arms of dominion of all Norwegian monarchs, from Magnus Haakonsson to Harald V. ▪ æ

An interpretation (e.g., for Christian III) derived from the first Danish-Norwegian Bible.
LUDOWICH DIETZ «Biblia / Det er den gantske Hellige Scrifft / udsæt paa Danske.» CPH, 1550.
https://unf.antipodes.cafe/leo/

□NL



06.
05

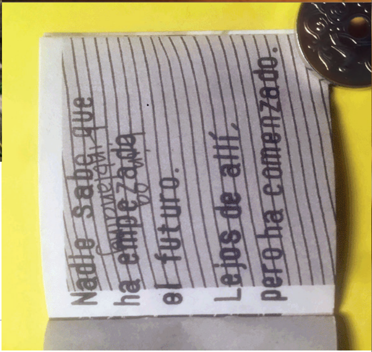
07. interactive 2017 · OSLO **UNF: ENDRE** V.2.2 JAVASCRIPT / ONLINE-OFFLINE

```
<div id="e"><canvas id="e-3"></canvas><script>const c=document.getElementById('e-3'),ctx=c.getContext('2d');
let x,y,offsetX,offsetY,isDragging=!1;const s=()=>{const r={red:'#EF2B2D',white:'#FFFFFF',blue:'#002868'},
w={cross:(4/22)*c.width,blueCross:(2/22)*c.width};ctx.fillStyle=r.red,ctx.fillRect(0,0,c.width,c.height),ctx.fillStyle
=r.white,ctx.fillRect(0,y-w.cross/2,c.width,w.cross),ctx.fillRect(x-w.cross/2,0,w.cross,c.height),ctx.fillStyle
=r.blue,ctx.fillRect(0,y-w.blueCross/2,c.width,w.blueCross),ctx.fillRect(x-w.blueCross/2,0,w.blueCross,c.height)};
const mD=e=>{isDragging=!0,offsetX=e.clientX-x,offsetY=e.clientY-y,document.addEventListener('mousemove',mM),
document.addEventListener('mouseup',mU)};const mM=e=>{isDragging&&(x=e.clientX-offsetX,y=e.clientY-offsetY,s())};
const mU=()=>{isDragging=!1,document.removeEventListener('mousemove',mM),document.removeEventListener
('mouseup',mU)};const dC=()=>{x=c.width*(8/22),y=c.height*(8/16),s()};const cM=e=>{e.preventDefault()};
c.style.cursor='none',c.addEventListener('mousedown',mD),c.addEventListener('dblclick',dC),c.addEventListener
('contextmenu',cM);const sC=()=>{c.width=document.getElementById('e').offsetWidth,c.height=c.width*(16/22),dC()};
window.addEventListener('resize',sC),sC();</script></div>
```

08. cards 2013 · OSLO REUSING BUSINESS CARDS (RUBBER STAMP)

09. dugnad 2015 · OSLO > MAD-BUILDING
♥SYLVIA 2022

10.



11.

12. publication 2017 · OSLO/MONTEVIDEO **RE:POST–** [LIMITED EDITION] {æ + ED. LITO GÓMEZ}

This special handmade edition repurposed old pamphlets, aligning the page count with the layers of the 'POST-' gifcast by Alex Smith & Fran. Prints were precisely cut into 5×5 cm squares at staples for binding the new publications, and the text was added with typesetting stamps. ■ æ

Post-2011 atrocities, the exploration **Endre** bears the cross, revealing fundamentalism while contemplating the potential outcomes of genuine secularism.

In 2012, Norway's state-church dynamics shifted, but secularization complexities endured. Silence sustains them; ambiguity reigns.

'Den norske folkekyrkja' is deeply embedded in the state, safeguarded through the constitution. Though 'alle innbyggjarane i riket har fri religionsutøving,' core values stress 'vor kristne og humanistiske arv.' The head of state must 'alltid vedkjene seg den evangelisk-lutherske religionen,' and national emblems include religious symbols. A cross defines the national flag, coincidentally, the Christian one.

The digital iteration of **Endre** (2012) is available online (App 2012 and JS since 2017) and as an interactive installation showcased in specific contexts (Oslo 2014, Svalbard 2015 and Bergen 2021).

13.	poster	2012 · OSLO	«GARBIBAI»	[COLLABORATION]	{GONDOLIN KLUB}
14.	setup	2015 · OSLO > NASJONALBIBLIOTEKET	«SATIRE SEMINAR»	[COLLABORATION]	{DFB-NB}
15.	situation	2019 · OSLO > æSTUDIO	ASADO DE OBRA Celebrating the invisible fluorescence...		
16.	curatorship	2013 · OSLO > æGALLERI	INSTRUCCIONES '13:	«JUMP» BY ANTONELLA ARISMENDI & MARCELO VIDAL	{æ}
17.	intervention	2014 · OSLO > TORGGATA	UNF: ENDRE		
18.					
19.	gathering	2016 · OSLO > æDEG15	KAFFE MED...NAJA	W/NAJA LEE JENSEN	

05

In its physical version, **Endre** explores the design of the main Norwegian symbol without featuring it.
The installation was shown in context-specific urban interventions (Oslo 2014, Bergen 2021) and indoors at a retrospective exhibition (Montevideo 2023). ▪ æ

ELDO
SMÅGODT
MIX
smiley
Pit Stop
BOKHANDEL

ginatricot
OUTLET
CARLINGS
BIKBOK

20. / 05	talk	2014 · OSLO > GRAFILL	«FREEDOM: WITH DAVID CARSON AND FELIPE RIDAO»		{CREATIVE MORNINGS OSLO}
21.	workshop presentation	2014 · OSLO > WESTERDALS ACT 2014 · OSLO > TENTHAUS	UNF: EXHIBITION #1	[DAY 1, W/D.CARSON] [TO: GERMAN SCHOOL OF OSLO]	{WESTERDALS ACT}
22.	workshop organization	2014 · OSLO > WESTERDALS ACT 2014 · OSLO > KULTURHUSET	LECTURE: DAVID CARSON IN OSLO	[DAY 2]	{WESTERDALS ACT} {æ}
23.	various	2013>2015 · SAN SEBASTIAN	«GARBIBAI» **VISUAL COMMUNICATION** BRANDING /ILLUSTRATIONS /GRAPHIC DESIGN | EDITORIAL / **ART DIRECTION** (BEYOND A RACE ON A FESTIVAL) INC.: GLUING POSTER CONTEST / STORYTELLING-MASCOT / TREASURES JURY /REUSE WORKSHOPS / TREASURES-HUNTING (OSL) / SHOWS: CURATORSHIP, DESIGN, MONTAGE (DSS, OSL, MVD) /URBAN INTERVENTIONS /PRESENTATIONS (DSS, OSL, MAD, MVD)	[COLLABORATION]	{GONDOLIN KLUB}
24.	jury	2014 · SAN SEBASTIAN > URUMEA RIVER	GARBIBAI: RACE	[COLLABORATION]	{GONDOLIN KLUB}
25.	gathering intervention	2016 · OSLO > æDEG15 2014 · SAN SEBASTIAN > ALDERDI EDER	KAFFE OG KAKE TREASURES PRESENTATION #2		{GARBIBAI}
26.	intervention	2013 · SAN SEBASTIAN > ALDERDI EDER	TREASURES PRESENTATION #1		{GARBIBAI}

2014
24.05
garbibai.org
GARBIBAI
Organización
KLUB
gondolin
URUMEA
GONDOLIN
RACE

GARBIBAI emerged in 2012 as the world's first stand-up paddle river-clean-up race—a whimsical game on deep waters, promoted with a visual jest. For its second edition, tasked with creating a small offset printed poster per the sponsor's contract under no distribution budget and a vague communication strategy, and having seen images of collected objects, we proposed a shift in the flow by setting criteria to amplify collective expression and social critique, surpassing a critical sports event within the 'festivalization of culture' apparatus. As for the poster, we intentionally crafted an ugly one, downgrading images from the first edition, and introduced a 'gluing poster competition' for relational distribution.
To enhance this, we devised tapes providing information, functionality, and revealing the installation process—a crucial design element dynamically shaping this and following editions by seamlessly melding everything into the event while offering a clear self-critique on coherence, exposing the sticky situation of waste production. ■ æ

RL

AI honourable mention

IA winner

27. / 05	workshop	2013 · SAN SEBASTIAN > ARTELEKU	URUMEAKO ALTXORRAK	W/BASURAMA	{GARBIBAI}
28.	workshop	2013 · SAN SEBASTIAN > ARTELEKU	URUMEAKO ALTXORRAK	W/BASURAMA	{GARBIBAI}
29.	situation	2020 · OSLO > SOFIENBERGPARK	HOY ÑOQUIS		[æKJØKKEN]
	situation	2016 · OSLO > æDEG15	HOY ÑOQUIS		
	workshop	2013 · SAN SEBASTIAN > ARTELEKU	URUMEAKO ALTXORRAK	W/BASURAMA	{GARBIBAI}
30.	exhibition	2013 · SAN SEBASTIAN > PUNTO DENDA	URUMEAKO ALTXORRAK	W/BASURAMA	{GARBIBAI}
	curatorship	2013 · SAN SEBASTIAN	URUMEAKO ALTXORRAK	W/BASURAMA	{GARBIBAI}
31.	gathering	2016 · OSLO > æDEG15	KAFFE MED...MEI	W/MEI LIN XUE	
›	intervention	2015 · SAN SEBASTIAN > ALDERDI EDER	TREASURES SHOW		{GARBIBAI}
01. / 06					
02.	workshop	2016 · OSLO > æDEG15	DISPOSE: «SOLSTOLER»	BY BASURAMA	{æ}

We term *'waste'* as anything discarded, for being no longer needed or desired. Similarly, *'garbage'* entails items we dodge and conceal. Once taken out, following current politics, or earlier, when it disturbs our senses, we prefer to neglect it. Despite hiding spots at home, it ends up in dark bags on trucks, hidden in far-off landfills. There, it decays, merges with the earth, and is ideally recycled, or just processed, or destroyed. *'Out of sight, out of mind'* captures our collective sentiment. Dumping trash into rivers appears to be a peculiar option. Items seemingly pristine vanish upon contact with water. We treat them as kids, covering their eyes and assuming invisibility. Without destruction, processing, or reuse, we expect the river to take them away, to a realm akin to ideas: as they deepen, we pretend detachment, declaring they're no longer ours or under our control.

SUP provides a unique perspective by traversing water's surface, spanning distant and immediate aquatic realms. This versatile ancient surf helped define GARBIBAI as a communal hub. Remarkably, extracting these treasures from the river reveals those responsible, with tales of overcoming the seemingly insurmountable challenge of marking a line on the sea. What we cast into rivers temporarily anchors that motion, marking a moment when someone sought to hide something or rid themselves. Turning trash into treasure goes beyond merely dealing with humanity's waste; it serves as a method of confronting and comprehending our fears, as if they emerge from the depths where we attempted to bury them. We reveal stories that sought concealment only to resurface, enriched with the patina of time. The account of how these objects arrived and why, in each case, captivates us as much as their quantity or the steadfast desire for a sea and river untouched by fear and flourishing with respect. Consequently, the objects salvaged from the water become pivotal characters, integral to the entire process culminating in the workshop/exhibition: *'Urumeako Altxorrak.'* ■ AN+æ

In the GARBIBAI 2013 workshop /exhibition 'Urumeako Altxorrak,' a rendition of the DSS2016EU logotype became an artwork. Crafted by local artist Iñigo Aristegui with GARBIBAI treasures, this scathing image was a key feature in his installation 'Merchandising' and various souvenirs. Additionally, it replaced the original brand of the European Capital of Culture in the subsequent GARBIBAI posters and promotional materials. ■

Yesterday was a new *Day Against Climate Change*. In this context, I wish to draw attention to a brilliant urban intervention known as *Treasures Show,* created in 2015 by *antipodes café.*

During one morning, *Gondolin Klub* in their *GARBIBAI* race ventured into the Urumea River, filling massive containers with all kinds of garbage. The following day, a long catwalk across a tent was arranged in front of Donostia-San Sebastian City Hall, where local models Jone and Alina, alongside Tuva, showcased my designs crafted from discarded materials. Their purpose was to walk back and forth, collecting the now-treasured garbage hidden in the tent and placing it on both sides of the pristine carpet. By the end of that warm day, they couldn't fit on the runway. There was everything–car wheels, baby carriages, scrap metal, plastics...

Reserved seats awaited current world politicians, such as Obama and Merkel. None of them attended, but many curious neighbours did. However, they were not allowed to take the seats or the swag bags with small treasures rescued from the river.

I want to highlight the beginning and end of the performance, where Felipe and Aitor appear on each side of the runway, completely in white, with overalls, gloves, glasses, and masks(!). A chilling prediction. Models and dresses were covered in mud, almost like in the last *Balenciaga* show this fall. ■

TYTTI THUSBERG **«TREASURES SHOW»** DSS, 2022.10 [translation/edition: æ]

Lugar de honor para los residuos

Los objetos recogidos en la víspera en la iniciativa Garbibai 'desfilaron' ayer en Alderdi Eder

:: F. I.

SAN SEBASTIÁN. Los residuos recogidos en la víspera en el cauce del río Urumea –dentro de la iniciativa Garbibai– 'desfilaron' ayer en una pasarela instalada en los jardines de Alderdi Eder, en una performance diseñada por el diseñador uruguayo Felipe Ridao y la urbanista noruega Tuva Langfeldt.

Los objetos fueron expuestos en una pasarela de color azul, el color de Garbibai, y algunos de ellos fueron exhibidos por dos modelos con vestidos muy llamativos, uno negro y el otro blanco. Los presentes fueron 'obsequiados' con una bolsa pequeña de papel que contenía algún objeto recogido en la víspera en el cauce del río.

La iniciativa Garbibai persigue hacer reflexionar sobre la importancia del río y el daño que se le inflige, entre otras cosas, cuando es usado como vertedero. Tal como se vio en la salida del sábado y ayer en el elegante marco de los jardines de Alderdi Eder, hay gente que arroja al río objetos de lo más variado.

En los últimos tiempos ha habido dos salidas, la de anteayer, englobada en Olatu Talka, y otra con participación de varios grupos de estudiantes extranjeros que están realizando el Erasmus.

Según comentó ayer Marcelo Díaz, uno de los organizadores de Garbibai, «esta actividad es un gasto de energía terrible. Se sacan los objetos con lo que hay a mano, sin tecnología, sin motores. En aquella salida anterior, una chica holandesa se picó tanto que pidió unas gafas de buceo, las consiguió y finalmente sacó de debajo del agua un amplificador de audio».

En unos casos son objetos extraidos del agua, en otros de las riberas, que han quedado allí anclados tras alguna crecida del río. «Un participante entró en un cañaveral para sacar residuos y salió disparado, perseguido por avispas».

Garbibai ha sido también una iniciativa solidaria para con los saharauis. En una de las salidas, se pidió aportar arroz y lentejas para los campamentos de Tinduf.

«Nosotros queremos llevar a cabo tres acciones: sacar objetos, mostrarlos y reutilizarlos. Porque reutilizar es mejor que reciclar. Y si a los objetos les das un uso creativo, mejor todavía», dijo Marcelo Díaz.

Por otro lado, ayer se instalaron en varios puntos de Alderdi Eder los seis contenedores de verdes de vidrio que han sido decorados por artistas jóvenes. Estarán ahí unos pocos días y luego se repartirán por varias zonas de la ciudad.

La modelo, con un residuo en la mano, rodeada de otros objetos sacados del Urumea. :: FOTOS ARIZMENDI

La otra modelo y unos curiosos observando las bolsas de regalo.

MD / © DV

MD

MD

☑ Sacar del río un sello de una persona apellidada *Persona*.

☑ Organizar una carrera, en torno a un nuevo deporte de deslizamiento acuático, cuyo objetivo sea limpiar un río.

☑ Notar que es más divertido llamarle busqueda de tesoros, y organizar una forma más ocurrente aún demostrando que la invención se trata de sacar a flote y reutilizar.

☑ Cambiar la lógica del juego, usar el arte –o una parte– y captar muchos temas a la vez.

☑ Hablar uruguayo por unos cuantos días bo, junto a uno de tus mejores amigos en otra parte del mundo y gracias a todas estas excusas

☑ centrar la atención en la risa, en pasarlo bien, o muy bien, y hacer de una actividad que critica de forma extraña al modelo de consumo y producción de basura: *una fiesta inolvidable!*

En todo eso tuvo que ver *antipodes café* con GARBIBAI.

Fue como pasar nuestro evento por un filtro de café una y otra edición hasta lograr algo muy refinado y hermoso. ▪ MD

MARCELO DIAZ **«GARBIBAI»** DSS, 2022.09

RL

03. / 06	workshop	2016 · OSLO > æDEG15	DISPOSE: «SOLSTOLER»	BY BASURAMA	{æ}
	situation	2016 · OSLO > æDEG15	FINISSAGE: «DISPOSE»	BY BASURAMA	{æ}
04.	situation	2016 · OSLO > BJØRVIKA	TREASURES HUNTING	[EXHIBITION: CURRENT TROVE]	
05.	situation	2016 · OSLO > BJØRVIKA	TREASURES HUNTING	[EXHIBITION: CURRENT TROVE]	
	situation	2016 · OSLO > æDEG15	OPEN MONTAGE: «CURRENT TROVE»		{æ}
06.	presentation	2017 · OSLO > AF BJØRVIKA	æHOUSE		
	exhibition	2016 · OSLO > æDEG15	CURRENT TROVE	æ + GARBIBAI	{æ}
07.	gathering	2016 · OSLO > æDEG15	KAFFE MED...JENS	W/JENS RITCHER	
08.	presentation	2017 · OSLO > æSTUE	æHOUSE	[TO: OCULUS]	
	gathering	2016 · OSLO > æDEG15	KAFFE MED...ANJA	W/ANJA STANDAL	
09. ›	venue	2017 · OSLO	æSTUE	[æSERIES > æHOUSE]	

pågår!
GARIBAI TREASURE
CHALLENGES

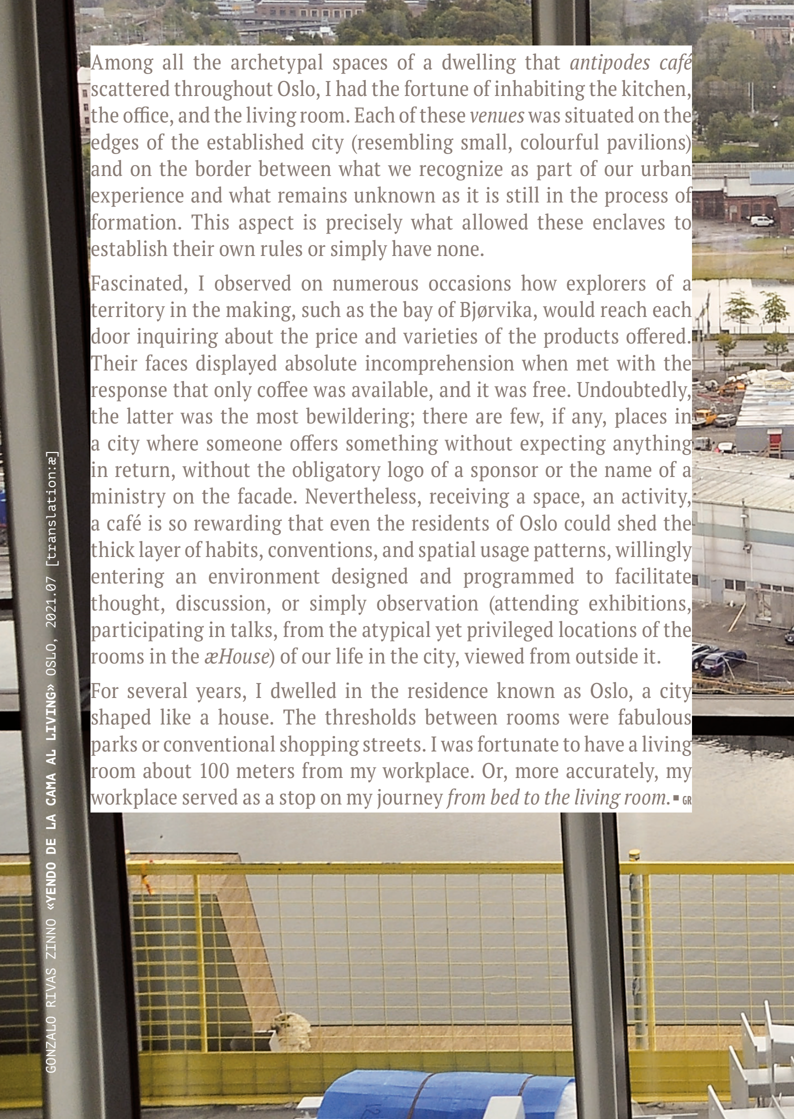
BYGGEPLASS
Adgang forbudt
for uvedkommende

antipodes café

Stue

æStue [ROSTOCKGATA 99, OSLO]

The first room of **æHouse** was situated at the encounter of Oslo Fjord and an exclusive residential construction site. Accessible by a temporary passageway with ballast and grass along the fjord—or just snow—, this living room was created by reusing and redesigning the two ground-floor barracks of **æDEG15**. The venue also featured a rooftop terrace with an entrance from a small backyard. **æStue** served as a sculptural intervention, highlighting the unexpected rough beauty of what shouldn't be there, but it is. Open five days a week from 2017 to 2020, this urban intervention offered domestic activities, including reading sessions every Monday, radio experiences on Wednesdays and Thursdays, and film screenings on Tuesdays and Saturdays.
It was a place where arranged gatherings happened, such as weekly visits by kids from kindergartens and diverse activities outside (unwanted plant gardening, badminton over the fence, and all sorts of games). Coffee, tea, and mate, as well as entrance and all activities, were shared free of charge with any visitor. ▪ æ



Among all the archetypal spaces of a dwelling that *antipodes café* scattered throughout Oslo, I had the fortune of inhabiting the kitchen, the office, and the living room. Each of these *venues* was situated on the edges of the established city (resembling small, colourful pavilions) and on the border between what we recognize as part of our urban experience and what remains unknown as it is still in the process of formation. This aspect is precisely what allowed these enclaves to establish their own rules or simply have none.

Fascinated, I observed on numerous occasions how explorers of a territory in the making, such as the bay of Bjørvika, would reach each door inquiring about the price and varieties of the products offered. Their faces displayed absolute incomprehension when met with the response that only coffee was available, and it was free. Undoubtedly, the latter was the most bewildering; there are few, if any, places in a city where someone offers something without expecting anything in return, without the obligatory logo of a sponsor or the name of a ministry on the facade. Nevertheless, receiving a space, an activity, a café is so rewarding that even the residents of Oslo could shed the thick layer of habits, conventions, and spatial usage patterns, willingly entering an environment designed and programmed to facilitate thought, discussion, or simply observation (attending exhibitions, participating in talks, from the atypical yet privileged locations of the rooms in the *æHouse*) of our life in the city, viewed from outside it.

For several years, I dwelled in the residence known as Oslo, a city shaped like a house. The thresholds between rooms were fabulous parks or conventional shopping streets. I was fortunate to have a living room about 100 meters from my workplace. Or, more accurately, my workplace served as a stop on my journey *from bed to the living room.* ■ GR

Process (summary)		
2016.10	Møter om æDEG16 og æStue	{æ+OSU}
2017.02-03	Forslag til plassering æStue i Bispevika B9	{æ+OSU}
2017.04	Avtale om disponering av tomteareal	{æ+OSU}
	Signert søknad, leieavtale og opplysninger gitt i nabovarsel [TIL PBE]	{æ}
2017.05	Kontakt PBE og OSU om adresse	{æ}
	Tillatelse til tiltak	{PBE}
	Montasje	{æ}
2017.06	Vedtatt adresse: Rostockgata 99	{PBE}
	Ferdigattest	{PBE}
	æStue	
2020.03	COVID-19 pandemic: lockdown	
2020.04	Call for non-commercial ideas to reuse æStue	
2020.05.31	Anticipated closure	
2020.06	Donation of æStue to EAA573-Norge	
2020.06	demounting	{EEA573NO}

© VO

Ihr Motto: *'Die Stadt ist unser Zuhause und die Straßen sind der Flur zu unseren Zimmern.'* (...) Die dunkelbraun gestrichene Baracke mit den rosa Fensterrahmen und der kleinen Dachterrasse ist ein Juwel in Sørenga. (...) Wie sich das gehört, ist man hier Gast, und zwar quasi privat - kostenloser Kaffee inklusive. ▪

ALVA GEHRMANN «NORWEGENURLAUB: ZEHN TIPPS FÜR EINEN GÜNSTIGEN OSLO-TRIP» DER SPIEGEL. HAMBURG, 2018.

Radisson

antipodes café

Programme 2017.06 > 2020.03

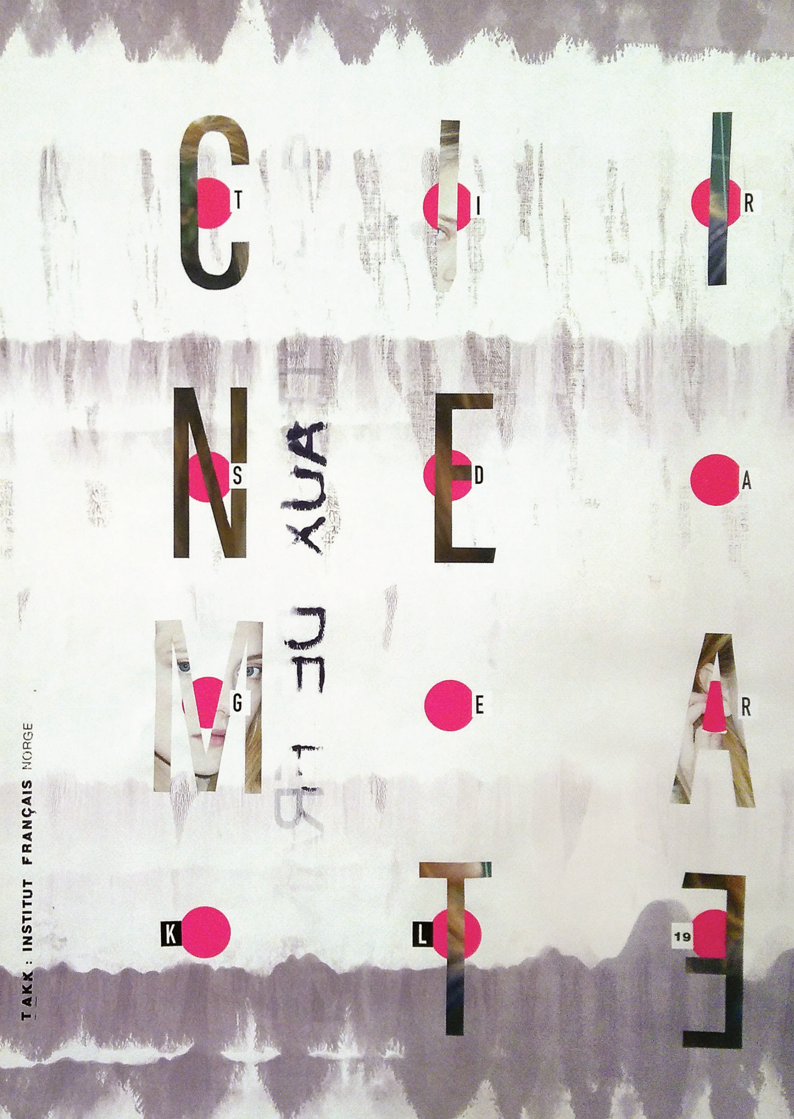
M.	5-6pm	Text time!
T.	7-10pm	Cinemate
W.	9-11am	Kindergarden visits
	3-5pm	Watching the radio
T.	3-5pm	Watching the radio
S.	1-3pm	Cinematiné
Unscheduled		Utestue, gatherings, parties, naps, special visits...

I had three chairs in my house; one for solitude, two for friendship, three for society.▪

HENRY D. THOREAU «WALDEN» P.139. BOSTON, 1854.

ANSFER
ÁNSITO
CONEXIÓN
MAD
AR 1132
EZE
AR 2211
OSL
DY1745 28MAY
MVD
GIG
BGO
TRD
LYR
KKN
AES
AEP
ALF
OSL
BA 768
LHR
AA 38
MIA
AA 934
RAIO-X OK
PRIORITAIRE
PARAVION

ING
ING
THE RADIO
13.00
17.00



TIRSDAGER KL 19
TAKK : INSTITUT FRANÇAIS NORGE

antipodes café
OPEN

As **æStue** approached its final days, we initiated an open call for non-profit initiatives, seeking a successor for the venue. The chosen beneficiary was the Association for Homemade Air Transport: EAA Chptr.573 Norway. Our agreement stipulated that they offer free or discounted memberships for women and rename the venue 'Dagny Berger.' ▪ æ

The construction site, at its core, is a meeting point, much like the present, where the past and future converge. It's a space where what has happened ceases to exist, and the future is yet to materialise—an intriguing metaphor for architecture. A precise indicator of a city's vitality. The construction site also represents a bizarre meeting between the aseptic and intangible world of the project and the brute and violent materiality of its construction. It's a daily tryst where workers and machines collaborate to ensure the reproduction of capital. A romantic date? For urban everyday life, however, it's a suspended universe where labour is undertaken solely to achieve the determinations of a project, from which the specific realization of the desired and promised Elysium is expected to emerge. Until the building creature is born, the construction site remains a closed womb, denied any other date. An urban culture, whether fearful or distracted, navigates its own construction sites and unsettling assemblies between the post-industrial and the digital eras while also being trapped in its need for certainties, taking refuge in convention or tribe, political correctness, or performative innovation—disciplined in synthesis.

So, where do the highest degrees of genuine freedom reside if not in the multiplication of rendezvous and their spaces, in the amorous, discursive, conflicting, poetic, and even violent encounters of contradictory universes? ▪ AR

10.
06

11.

12.

13.	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO	{FOTBALLFESTEN}
	exhibition	2014 · LAHTI	URUGUAY OPEN	{LAHTI INTERNATIONAL POSTER TRIENNIAL}
14.	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO	{FOTBALLFESTEN}
15.	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO	{FOTBALLFESTEN}
16.	gathering	2016 · OSLO > æDEG15	KAFFE MED...AMY	W/AMY FRANCESCHINI
	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO	{FOTBALLFESTEN}

Throughout 'Fotballfesten 2014,' a promotional area was set up to introduce PINGPONGO to the masses. This enclosed era of primitivism must be superseded by complete communication.

17. / 06	mural	2019 · OSLO	OLYMPIC		{OSLO FJORDHAGE}
	workshop	2019 · OSLO > SKUR 29	RAZZLE DAZZLE!	[HAVNELANGS'19]	{OSLO FJORDHAGE}
	situation	2016 · OSLO > æDEG15	FINISSAGE: «OG STIER LEDER OSS»	BY: NAJA LEE JENSEN	
	situation	2016 · OSLO > æDEG15	FINISSAGE: «CURRENT TROVE»	æ + GARBIBAI	
	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO		{FOTBALLFESTEN}
18.	situation	2016 · OSLO > æDEG15	OPEN MONTAGE: «3»	W/DANI UMPI	
	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO		{FOTBALLFESTEN}
19.	situation	2014 · OSLO > KONTRASKJÆRET	PINGPONGO: «VM I PPO»		{FOTBALLFESTEN}
20.					
21.	gathering	2016 · OSLO > æDEG15	KAFFE MED...DANI	W/DANI UMPI	
22.	photo	2016 · OSLO	«PARANGOLES»	[COLLABORATION]	{DANI UMPI}
23.					

© OFH

We embraced the design of the 1919 **Olympic** ship, using rests of paint with basic printing colours. Kids frescoed the door section during an open workshop. We prioritize confusion over concealment, but above all, to bring to the surface the deep ties of art and war. ▪ æ

AA

PINGPONGO promo week ended with a tournament on nationalism as an obstacle. ▪ æ

24.
06

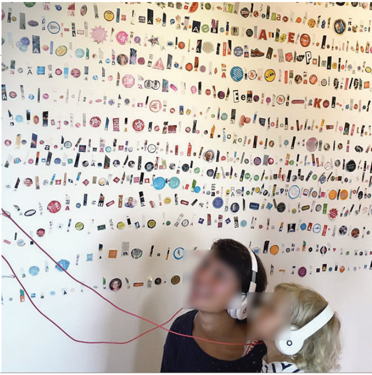
situation 2016 · OSLO > æDEG15 CONCERT FOR MACHINES BY FERNANDO LAGRECA {æ}

25.

TUVADAGEN
situation 2020 · OSLO > æSTUE UTESTUE: BADMINTON
› situation 2016 · OSLO > BJØRVIKA/æDEG15 CONCERT FOR MACHINES BY DANI UMPI {æ}

26.

exhibition 2020 · OSLO > NORSK TEKNISK MUSEUM RESHOW: TAKE A REST KLIMA2+ {NTM}
CURATOR: NINA BRATLAND
curatorship 2016 · OSLO > æDEG15 «3» BY DANI UMPI {æ}



27.

28.

29.

situation 2016 · OSLO > æDEG15 HOY ÑOQUIS
gathering 2015 · OSLO > æHK HOY ÑOQUIS [SONSGATE]
curatorship 2013 · OSLO > æGALLERI INSTRUCCIONES '13: «STUD BOOK» BY MYA FERRANDO {æ}

30.

© NTM

The [recent] pandemic conspicuously exposed the excessive systemic pollution resulting from predominant lifestyles on Earth. Nonetheless, capitalists and bureaucrats [chanted] *'back to normal,'* as if that state wasn't the reason for the precipitant global warming. Shows are the icing on that clownery cake. This site-specific *Hōkoji*-sized hut was artfully crafted using 100% debris from exhibitions held in Oslo. From screws to the Norwegian classic, the Planet chair in red. If nothing better to do, keep the change, and please: *'TAKE A REST.'*▪ æ 2020.

2016: æDEG15. SHOW: «3» BY DANI UMPI

©BF+

2016: CONCERT FOR MACHINES: «LECHIGUANA» BY DANI UMPI

02.

03.

04. installation 2016 · OSLO > æDEG15 BY NATURE [CONSTRUCTION SITE HERB GARDENING.]

05. collage 2018 · OSLO > æSTUE WE ARE OPEN

06.

07. › decollage 2018 · PARIS / OSLO TEARS, APART, PARIS
gathering 2016 · OSLO > æDEG15 KAFFE MED...EBBA W/EBBA MOI

WE
ARE
OPEN
STUE

2018: TEARS, APART, PARIS

08.
07

collage 2013 · OSLO **JUSTICIA**

09.

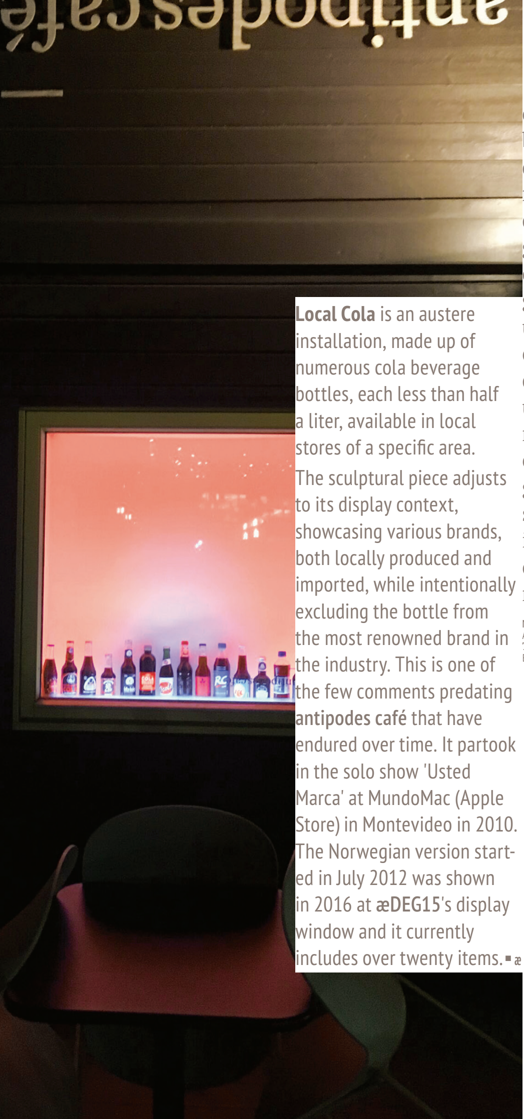
10.

11. escultura 2012 · OSLO **LOCAL COLA** NORWEGIAN VERSION

12.

13.

14. souvenir 2016 · OSLO **NYPLUKKET** T-SHIRT SERIES, HANDMADE {æ}



Local Cola is an austere installation, made up of numerous cola beverage bottles, each less than half a liter, available in local stores of a specific area.

The sculptural piece adjusts to its display context, showcasing various brands, both locally produced and imported, while intentionally excluding the bottle from the most renowned brand in the industry. This is one of the few comments predating **antipodes café** that have endured over time. It partook in the solo show 'Usted Marca' at MundoMac (Apple Store) in Montevideo in 2010. The Norwegian version started in July 2012 was shown in 2016 at **æDEG15**'s display window and it currently includes over twenty items.▪ æ

'Local Cola' es una pieza escultórica realizada con botellas de bebidas cola que emulan a la conocida marca y que son producidas de forma marginal a la gran multinacional. Esta obra, que bordea la etnografía, se caracteriza por un humor sardónico que es distintivo de la obra de Ridao, y explora cómo un producto de consumo masificado se transformó en el arquetipo de bebida gaseosa, escapando a su condición de signo e imponiéndose como un elemento naturalizado en nuestra cultura.▪

MANUEL NEVES -ART HISTORIAN, CURATOR AND CRITIC (AICA)- «BRIEF INTRODUCTION TO RIDAO'S OEUVRE» (UNPUBLISHED MANUSCRIPT) BRASILIA, 2013.02.28.

15.
07

16.

17.

18. situation 2013 · OSLO > SUKKERBITEN PINGPONGO: «AND NOW IN 3D» {OSLO FJORD FEST}

19. adaptation 2012 · OSLO GORGIAS [PLATÓ DIALOGUE FOR SOCIAL NETWORKING MEDIA]

20.

21.

Rules state that '**everything that is not table tennis is PINGPONGO.**' Thus, there is no need for a table, paddles, net, or ball. As soon as there are multiple participants, anything that can be passed between them, along with a pre-defined scoring system, is sufficient.

Sócrates De Atenas > Gorgias De Leontini
Hace 5 segundos

¿Debemos decir también que eres capaz de hacer oradores a otros? — con Querefonte y 2 personas más.

Me gusta · Comentar · Dejar de seguir esta publicación · Etiquetar a amigos

Gorgias De Leontini Proclamo esto no sólo aquí, sino también en otras partes.
Hace un minuto aproximadamente · Me gusta

Sócrates De Atenas — ¿Estaís dispuesto, @Gorgias a continuar dialogando como ahora lo estamos haciendo, preguntando unas veces y respondiendo otras, y a dejar para otra ocasión esos largos discursos de los que @Polo ha empezado a darnos una muestra? No dejes de cumplir lo que prometes y dispónte a contestar con brevedad a las pregunas.
Hace unos segundos · Me gusta

Gorgias De Leontini Ciertamente, @Sócrates, algunas contestaciones requieren mayor amplitud; no obstante, intentaré responder con la máxima brevedad. Precisamente es

22.
07

23.

24.

25.

26.

27.

28.

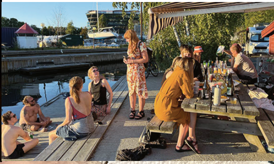
A grey day for rambling
and to ruminate.
That granny
we all have
around the corner
popped out,
but this time
one could understand
the music from her lips:
—'Hei! mene kotiin!...
it began a war
against foreigners...
Haven't you heard
what is happening
in Norway?
Go home! Go home!'
The town got naked.
It was a nave
with crosses waving
on every single door.
How did I miss
all those masts?
I watered
the Finnish pavement,
continued the ramble
in South Korea,
its antipodes...
and I moved to Oslo.■

æ-FELIPE «UNF» (REF:2011.07.22)
PP.ED.2. OSLO, 2021.

FOTO: RIKSARKIVET [CC-BY-NC],
«MEMORABILIA FROM 2011.07.22»
RA/S-6313.01.W.WC/L0010. OSLO, 2011.

29. / 07	situation	2022 · OSLO > SJØLIST MARINA	HOY ÑOQUIS: MAYBE, MAYBE		
	situation	2016 · OSLO > æDEG15	HOY ÑOQUIS		
30.	collage	2013 · OSLO	DET NYE LAS VEGAS		[JANTE♥N SERIES > #2]
31.	workshop	2019 · OSLO > æSTUE	æHOUSE		{HURTIGPRAKSIS}
	presentation	2019 · OSLO > æSTUDIO	æHOUSE		{HURTIGPRAKSIS}
01. / 08	LOUDAGEN edition	2024 · OSLO	MAMMA SIN KJOLE	BY DANI UMPI / RODRIGO MORAES	{æ}
02.					
03.					
04.	situation	2016 · OSLO > æDEG15	CONCERT FOR MACHINES	BY ELLI MEDEIROS	{æ}

NO
VELKOMMEN
Det nye
LAS VEGAS
NEVADA



05. / 08

05.	situation	2016 · OSLO > æDEG15	KAFFE MED...ELLI	W/ELLI MEDEIROS
06.				
07.	interactive	2015 · OSLO	UNF: ENDRE	V.2.1 ONLINE +SMARTPHONES
08.	FELIPEDAGEN			
09.				
10.				
11.				

antipodes café
DEG 15
HERAS

café

13.	t-shirt	2018 · OSLO	<PI	
14.	exhibition	2015 · LONGYEARBYEN > G.SVALBARD	UNF	#2 {GALLERI SVALBARD} ART DIRECTOR: JAN MARTIN BERG
15.				
16.	class prattle guest	2016 · OSLO > WESTERDALS ACT 2012 · OSLO 2012 · NORWAY-SWEDEN-FINLAND	DESIGNATING DESIGN II NORDIC LIFE	{WESTERDALS ACT} {GRUPO DE VIAJE, FADU-UR, UY} {GRUPO DE VIAJE, FADU-UR, UY}
17.				
18.	gathering situation	2016 · OSLO > æDEG15 2014 · LLANWRTYD WELLS	KAFFE MED...MARTIN PINGPONGO: «WAG»	W/MARTIN LUNDBERG {WORLD ALTERNATIVE GAMES}

UNF: Den andre utstillingen åpnet i anledning av 90-årsjubileet til ikrafttredelsen av Svalbardtraktaten. ■ æ

AA

FF

©WAG

19.
08

20.

21. class/lecture 2015 · OSLO > WESTERDALS ACT DESIGNATING DESIGN {WESTERDALS ACT}

22.

23.

24. situation 2016 · OSLO > æDEG15 KAFFE MED...SØSSA & GEIR W/SØSSA JØRGENSSEN & GEIR TORE HOLM

25. intervention 2013 · OSLO > SCHOUS PLASS PINGPONGO: «OSLO CLOSED»

±1650 BCE   Ullamaliztli
(...)
XII.c.   Jeu de paume
XVI.c.   Royal tennis
ca.1860   Lawn tennis
1873   Sphairistikè
1875   Tennis
1898   Table tennis
1901   Ping Pong
2010   PINGPONGO

\+ antipodes café

\> tournaments

13.08.25 · OSLO > SCHOUSS PLASS
13.09.14 · OSLO > KULTURHUSET
13.10.19 · OSLO > KULTURHUSET
13.11.21 · OSLO > KULTURHUSET
14.03.13 · OSLO > KULTURHUSET
14.04.24 · OSLO > KULTURHUSET
14.06.19 · OSLO > KONTRASJÆRET
14.08.18 · LLANWRTYD WELLS > YSGOL DOLAFON
14.08.30 · OSLO > YOUNGSTORGET
14.09.25 · MADRID > CAMPO DE CEBADA
14.09.27 · ZARAUTZ > PASEO MARÍTIMO
14.10.11 · LONGYEARBYEN > KARLSBERGER PUB
14.11.21 · MONTEVIDEO > CCE
15.03.26 · OSLO > KULTURHUSET
15.08.28 · OSLO > KULTURHUSET
15.09.14 · OSLO > KULTURHUSET
15.10.22 · OSLO > KULTURHUSET
15.12.10 · OSLO > KULTURHUSET

\> presentations

2014.06.13-18 · OSLO > KONTRASJÆRET
2015.07.18 · OSLO > SUKKERBITTEN

\> exhibitions

2014.11 · MONTEVIDEO > CCE
2023.01-03 · MONTEVIDEO > OBRADOR

RL

PINGPONGO was officially played from 2010, when the Argentinian Association of Ping Pong with Obstacles was founded, naming the sport and defining its initial set of rules. In 2012, an official tournament took place in Guatemala, and the sport was introduced in Chile.

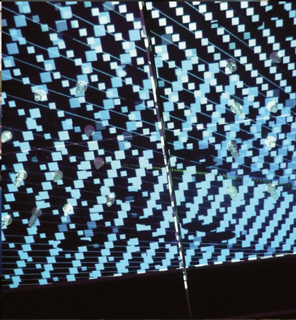
By 2013, Uruguay (AOPPO) and Norway (antipodes café) became official venues, leading to the establishment of the Pingpongo Board in 2014. The rulebook was updated, and official events were held in Brazil (AAPPO), Wales, and Spain (antipodes café).

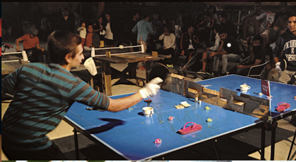
Tournaments arranged by antipodes café followed a mixture of predefined context-specific topics, as did their communication. The affected spaces, obstacles, and matches allowed participants to have the final say in defining the game played. The last official tournament was held in Oslo in 2015, yet the sport endures as it has for centuries before being named or any attempts at formal organization. ▪ æ 2015.12

Pingpongo
4,4 Km.

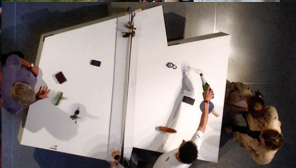
PING

nd The livin'
is easy cup'
PINGPONGO
NORGE





TUVA



26.
08

illustration 2020 · OSLO «▲●■» [COLLABORATION] {ORK OG ARG FORLAG}
situation 2016 · OSLO > æDEG15 KAFFE MED...GRUPO DE VIAJE W/FADU-UR STUDENTS
situation 2016 · OSLO > æDEG15 CONCERT FOR MACHINES BY OHNESORG {æ}

27.

28.

presentation 2018 · OSLO > æSTUE MI CASA SU CASA [TO: FADU-UR STUDENTS]
‹ situation 2015 · OSLO > KULTURHUSET PINGPONGO: «SUMMERTIME AND THE LIVIN'IS EASY CUP»

29.

situation 2016 · OSLO > æDEG15 HOY ÑOQUIS
situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}
situation 2015 · OSLO > YOUNGSTORGET HOY ÑOQUIS
lecture 2015 · OSLO > KULTURHUSET VAYAN PELANDO LAS PAPAS {GRUPO DE VIAJE, FADU-UR, UY}

30.

» venue 2019 · OSLO æSTUDIO #2 [æSERIES > æHOUSE]
situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}
‹ situation 2015 · OSLO > YOUNGSTORGET PINGPONGO: «VERY IMPORTANT PINGPONGO CHAMPIONSHIP»

31.

situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}

01.
09

situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}

Concert for machines was a series of performances* at **æDEG15**, where sounds wriggled away of fences. Four distinct situations barely communicated, offering unexpected gifts to the encounter of the city and its construction sites. ▪ æ

*guests:

FERNANDO LAGRECA	BARCELONA
DANI UMPI	BUENOS AIRES
ELLI MEDEIROS	PARIS
OHNESORG	OSLO

æStudio [GREV WEDELS PLASS 1B & JORDALGATA 16, OSLO]

antipodes cafe's commitment to brutal transparency was evident in its choice to establish its **theatre of operations** within æHouse, laying bare processes and flaunting the minutiæ of the development of the whole **æSeries** and everything else. **æStudio** was formed by reusing the top barrack from **æDEG15**, positioning it on the ground floor across two symbolic locations in the explored encounter: first close by the military headquarters in the city centre, and subsequently beside an ice skating hall. It included an outdoor area with two tables and chairs, and an indoor corner for sharing a cup of coffee and information. This office room, open daily and host to a couple of gatherings, was abruptly closed due to the pandemic, along with the entire **æHouse**.

Studio
antipodes café

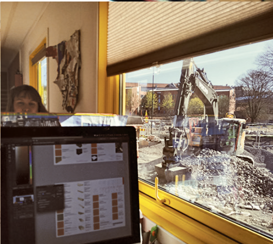
CAT
305.5E
Studio
antipodes café

Studio

Studio

Studio

antipodes café



antipodes café

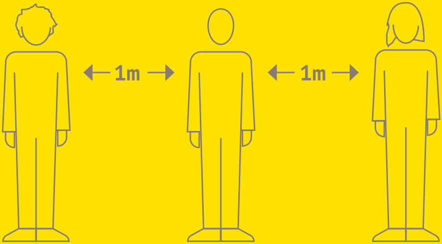
行く川のながれは絶えずして、しかも本の水にあらず。
よどみに浮ぶうたかたは、かつ消えかつ結びて久しくとゞまることなし。
世の中にある人とすみかと、またかくの如し。

方丈記
鴨長明
一二一二年

antipodes café
antipodescafé

æStudio
æHouse is temporarily closed to the public.*
1m
1m
Closed doesn't mean we can not encounter randomly as usual.

æHouse is temporarily closed to the public.*



Closed doesn't mean we can not encounter randomly as usual.

We can still talk outside this and the other rooms, maintaining recommended physical distance.

Tempting oportunity
to reformulate and change
consumption behavours.

Remember to wash hands
and to face contributions
on global inequality.

Scientific results
are entirely independent from
religious or moral considerations.
Science torwards profit is lame,
religion without science is blind.

Love is not assistencialism
and class struggle is still real.
~
Hope to see you soon!

**antipodes café* følger Helsedirektoratets anbefalinger for kulturarenaer
og holder alle rommene i æHouse stengt for offentligheten fram til 15. juni.
I mellomtiden vil vi være her spontant, uavhengig av det faste programmet.*

http://house.antipodes.cafe

Let's keep in touch: *info@antipodes.cafe*
mastodon.social/@antipodescafe
+47 92223274

02.
09

situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}

naming 2011 · GWANGJU / SEOUL WORD: «ANTIPODES»

installation 2011 · GWANGJU MURAL: FACES v.1.0 {GWANGJU BIENNALE}
CURATOR: BRENDAN MC.GETRICK
ART DIRECTORS: AI WEI WEI, SEUNG H-SANG

03.

situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}

04.

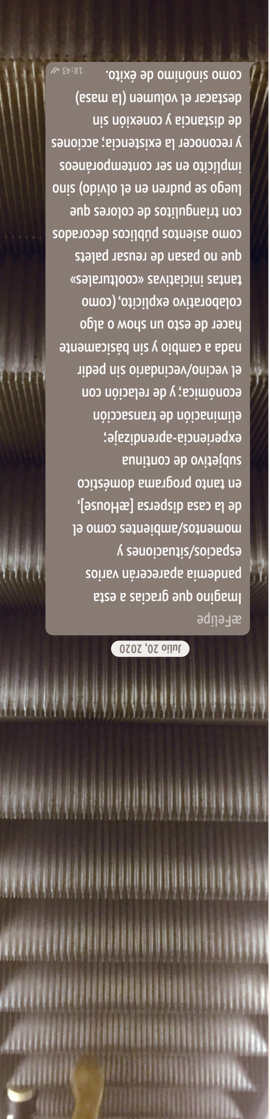
situation 2016 · OSLO > æDEG15 MORNING COCKTAIL BY ANN KRISTIN HOLTEN, ILAF FESTIVALEN {æ}

05.

06.

07.

08.



Al leerlo me sonrío y deseo que su deseo inunde a la sociedad global de manera gravitacional... Un derrame de nuevo encuadre. Vivo en la ciudad de Buenos Aires, la más pretenciosa de las sudamericanas. Entre febrero y mayo de 2020 el planeta entero se detuvo, a diferencia de otras pandemias, esta inmovilizó a la sociedad y flipó su escenario: el interior albergó al exterior y el exterior se vació. La actividad de producción capitalista se vió drásticamente interrumpida durante ese período de tiempo, orilló su propio fracaso y colapso. Para luego dar inicio a la metamorfosis social y del paisaje contemporáneo. Que avanza desde ciudades museos expuestas en silencio, hacia ciudades virtualizadas. En pos de sostener políticas de aislamiento social que de manera asincrónica cada región va administrando de acuerdo a sus urgencias. Pero la inercia anterior es brutal. Y acá vamos, surfeando, sin entender demasiado, una *Pangea tecno-pandemica* de la que derivan nuevas continentalidades virtuales, sin embargo reales. El espacio público como escenario añorado, resurge transformado en su carga simbólica. Y los espacios cerrados públicos en tanto focos de contagio se silenciaron, convertidos de repente en esfinges de otro tiempo. El futuro llegó y, aunque apocalíptico en los titulares, no resultó subterráneo ni con automóviles voladores. La fisonomía del futuro se traza a nivel piso: adentro/afuera. El contacto con los otros es riesgo. Transmite la voz desde el panóptico planetario. ¿Pero acaso el ser humano no es sociable? La red surge como paliativo, al mismo tiempo que la pandemia y en contrapeso al derrumbe de las petroleras crecen los valores de *Zoom*, *Google*, e *IG*. Cíclopes de nuestra contemporaneidad. Mientras que la *Pangea-tech* reúne consolida y encripta a la sociedad del futuro, la relación entre espacio interior y espacio exterior, lo público y lo privado adquieren forma material en la topografía urbana.

Las gentes circulan con máscaras. Diversos tipos y colores, Apenas se ven los ojos. Estilismo musulmán que ya no intimida. Algunos circulan con máscaras más industrializadas, estilismo apocalíptico. Todos naturalizados al nuevo paradigma. Gentes caminando enmascaradas y con auriculares, sin guión común circulan por las derivas, surcos incipientes de la *Pangea-tech*. Las casas (espacio interior o de intimidad) se volvieron públicas. Escuelas y oficinas migraron a la intimidad doméstica. Los niños aprendieron a jugar en línea, abandonando su cuerpo. El vestuario del *INDOOR* doméstico es de refugio. El vestuario de *OUTDOOR* es de combate y preservación, darwiniana. Pues, mientras la gente permanece *a salvo* en sus hogares equipados tecnológicamente, otro segmento poblacional, junto con la topografía urbana muta a espaldas de esa masa (aún) aburguesada. Dispuestos a ser succionados por las grietas del próximo movimiento de placas *techctonicas*.

columna B (post-punk)

Yo que gané concurso de diseño de telón de una de las casas de ópera más relevantes del mundo... Yo que amo la noción efímera de la arquitectura escénica y la carga semiótica de la cuarta pared que surge justo ahí: sobre el filo de los telones de embocadura escénica...

Yo que me defino *punk* porque no creo en la mínima chance altruista de nuestra especie y porque en cambio creo en el eterno retorno al que *Nietzsche* nos enfrentó al matar a Dios. Yo que gusto del *glam-rock* y del éxtasis, pero me hice madre y entonces sólo consumo *glam-rock*...

Deambulo por la ciudad enmarañada en dudas. Los pensamientos se superponen, como voces sobre impresas de coros desvelados. No tengo ideas, tengo dudas e impulsos. Y casi de forma invisible, la intuición domina mi ser.

Entonces deseo.

Camino.

Siento.

Siento frío en los ojos, me quito los lentes y camino de su mano, sin ver. No hay nada que ver. Solamente quiero sentir. Quiero sentir por dónde ir. Todo el afuera es ahora, después de ser espacio prohibido, es el escenario posible para el hecho social y cultural. Y entonces las ideas se esgrimen en colaborativismo, porque todos los actores de un mismo sistema quedamos rotos: ***FAILURED***.

Si bien no hay certeza del hoy, mucho menos del mañana. Una sensación nos determina: lo que había colapsó. Y acá estamos, vamos, andamos. Planteando nuevas posibilidades de habitar el espacio: no morfológicas sino vinculares. Habitar el espacio público en modo horizontal. La contraforma de *Metrópolis* de Thea von Harbou y Fritz Lang (1927)

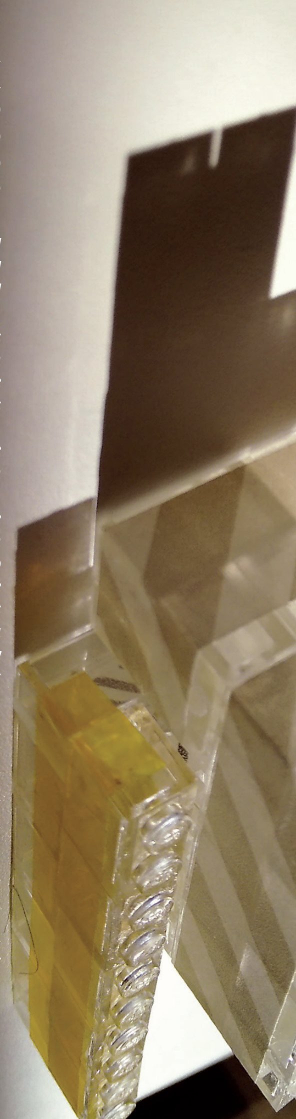
> *«Ambientada en una ciudad futurista del año 2026 llamada Metropólis, la película muestra el funcionamiento de la urbe con una estructura social bastante radical. Por un lado están los pensadores, encargados de dirigir la ciudad y que viven en bonitas zonas situadas en los rascacielos. Por otro lado se encuentran los trabajadores, encargados de lograr los objetivos que proponen los pensadores pero ambos estratos sociales deben permanecer separados por ley. Los trabajadores, que viven en el subsuelo en condiciones bastante precarias, están cada vez más crispados con su situación y todo indica que pronto se producirá una revolución. Un día, Freder, el hijo del dirigente de la ciudad, se salta las normas y decide comprobar la situación en la que viven los obreros adentrándose en el mundo subterráneo. Allí conocerá a María, una joven de clase obrera que con su talante defiende a los trabajadores mediante la vía pacífica. El joven se enamorará de María y ambos tendrán que vivir peligrosas situaciones y hechos discriminatorios por pertenecer a clases sociales distintas». [sensacine 2013]*

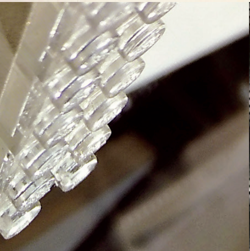
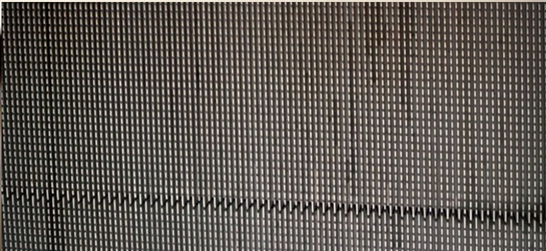
¿un siglo toma a la humanidad entender el alcance de sus elecciones?

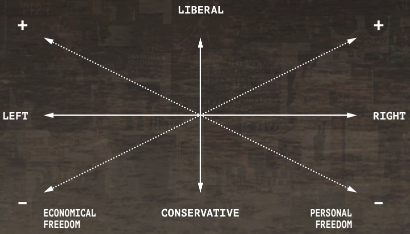
Rusia patenta una vacuna para el COVID-19 y la llama Sputnik, en memoria del transbordador lanzado al espacio exterior en 1957.

Vuelvo en mí, visualizo el contenedor cocina de Tuva y Felipe, montado en un parque de Oslo –parte de su casa dispersa *(æHouse)*– y comienzo a proyectar mi casa/estudio en módulos contenedores para emplazar en zona costera, próxima al aire de mar.

Mi vejez no sucederá en la metrópoli. ▪ JA





2011>: FACES

INITIAL EPHEMERA

ARGENTINA·BASQUE COUNTRY·BRAZIL
CANADA·DOMINICA·ESTONIA·FINLAND
FRANCE·INDIA·ITALY·IRAQ·IRAN
IRELAND·MALT·MEXICO·NETHERLANDS
NIGERIA·PERÚ·PORTUGAL·PUERTO RICO
SINGAPORE·SPAIN·SAINT LUCIAN
SOUTH KOREA·USA·URUGUAY
VENEZUELA·ÅLAND

©LH · ED

Another of the legacies predating the formation of **antipodes café** is a 3x6 meter mural called '**Faces**.' Initially showcased in Gwangju in 2011, the collage can be publicly exposed and evolve over time, gluing atop newer original printed ephemera featuring candidates from political campaigns. The placement of the collected prints is determined subjectively after a brief analysis of the image itself in relation to Nolan's chart of political ideology. Political views of the candidates or implied parties do not influence the choices, and there is no consideration of the image in relation to its original context. The same candidate may appear several times and on locations unrelated to their political views or parties. It's essential to note that **antipodes café** does not endorse the aforementioned chart or any specific candidates. ▪ æ

09. / 09

situation 2016 · OSLO > æDEG15 SWEETLY CLOUDY

10.

situation 2016 · OSLO > æDEG15 SWEETLY CLOUDY

11.

situation 2016 · OSLO > æDEG15 æCORNERSTONE ANNIVERSARY W/JUAN HERREROS {æ}
venue 2015 · OSLO > BJØRVIKA æINFORMASJONSSENTER
sculptures 2015 · OSLO æCORNERSTONES [SERIES]

12.

13.

(...) la nueva generación de espacios públicos no son las plazas, ni siquiera las calles, sino más bien otros lugares más ambiguos que devienen en públicos a través del uso que la gente hace de ellos.
(...)
Parece que los artistas tienden a intervenir en los espacios que ya son públicos, y desde luego sería mucho más interesante responder a la pregunta: ¿Qué pueden hacer los artistas para que a través de su intervención o de su acción desvelar como público un lugar que todavía no ha sido interpretado como tal?.▪

JUAN HERREROS «DESVELAR LO PÚBLICO»
(CONVERSACIÓN ENTRE JUAN HERREROS Y ANTONI MUNTADAS)
P.14-15. CIRCO M.R.T.COOP. MADRID, 2004.

14.

situation 2016 · OSLO > æDEG15 KAFFE MED...SUPERSUDACA W/SOFIE SAAVEDRA & MAX ZOLKWER
intervention 2016 · OSLO > BJØRVIKA «BIRDHOUSES» [COLLABORATION] BY PFELDER
situation 2016 · OSLO > æDEG15 OPEN MONTAGE: «HIC HABITAT FELICITAS» W/PFELDER
situation 2015 · OSLO > KULTURHUSET PINGPONGO: «VOTE PINGPONGO PARTY» {ELECTION DAY}
situation 2015 · OSLO > KULTURHUSET PINGPONGO: «JENNIFER CUP OSLO-MONTEVIDEO»

15.

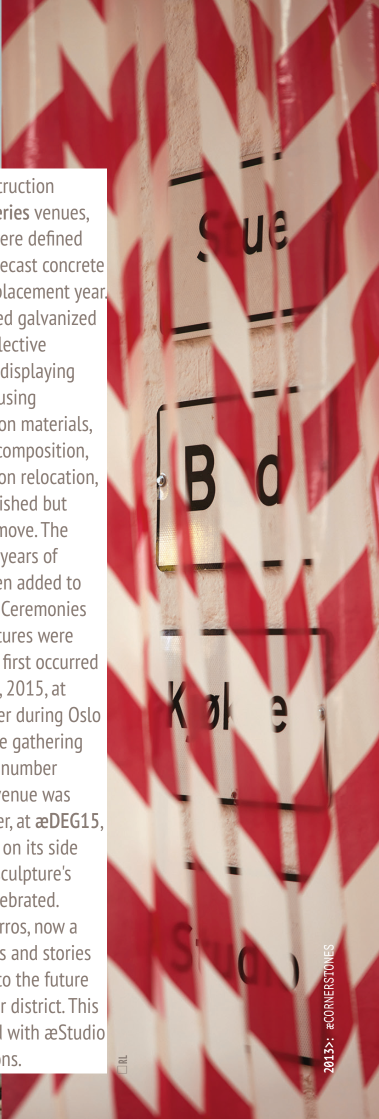
situation 2016 · OSLO > æDEG15 KAFFE MED...HANNE W/HANNE EKKEREN

æInformasjonssenter was a little mobile hut placed at the encounter of the city and the construction site of the public space 'Stasjonsallmenningen' where later was placed **æDEG15**. It was open to visitors to converse and prepare the future venue and the whole **æSeries**. ▪ æ

æCornerstones are concrete sculptural pieces. Landmarks of a city in transition celebrating the invisible ephemeral, now set in stone.

After securing construction permits for the **æSeries** venues, official addresses were defined and engraved on precast concrete pyramids with the placement year. These blocks secured galvanized steel poles with reflective double-sided signs displaying the venues' names using standard construction materials, dimensions, visual composition, and typography. Upon relocation, **æCornerstones** vanished but contributed to the move. The new addresses and years of placement were then added to the concrete bases. Ceremonies around these sculptures were distinct events. The first occurred on September 11th, 2015, at æInformasjonssenter during Oslo Kulturnatt—a simple gathering where the first odd number on the new main avenue was unveiled. A year later, at **æDEG15**, still standing alone on its side of the avenue, the sculpture's anniversary was celebrated. Architect Juan Hererros, now a chef, shared tortillas and stories of his contribution to the future of Oslo's spectacular district. This sculpture continued with æStudio in two other locations.

□RL



Cities are rich in symbols, with cornerstones standing out as both notable and imperceptible. True to their name, they are fundamental pieces defining a structure. Throughout the longstanding tradition of cornerstone placement ceremonies, various rituals have unfolded, encompassing oblations, speeches, and decorative performances. Now subtle yet visible and often engraved, they highlight specific information such as the date of construction, decision-makers, and relevant power structures. Additionally, these cornerstones may conceal items from the construction's inception time—newspapers, music albums, letters, and drawings. Beyond detailing rituals, they symbolize a desire for eternity.

On prominent developments, one can easily find cornerstones with carved names of kings, clerics, politicians, owners, investors, local celebrities, or institutions, along with the date and name of the place.

They serve as an opening parenthesis for the construction process, closed –perhaps with the cutting of a ribbon– at the new venture's inauguration.

Time may return the first of **æCornerstones** to its original location, now transformed into a 'permanent' sculptural piece in an area devoid of any construction site traces. Three of the four sides bear addresses where it was previously placed, all associated with public spaces, while the fourth side may feature a plate with concise information on the sculpture. Et blått skilt?

The location offers seamless attachment, avoiding dramatic costs or disruption to the area. A pre-existing light pole will illuminate it during long nights, and its robust design, capable of withstanding harsh city life and weather conditions, will naturally emphasize any misplacement, delicately contrasting with its meticulously designed surroundings.

Or maybe we encounter it inside a hotel lobby? ▪ æ.2020

ADDRESS	CONSTRUCTION
Dronning Eufemias gate 15	Pedestrian area 'Stasjonsallmenningen'
Grev Wedels Plass 1B	Car free city programme 'Bilfritt byliv'
Jordalgata 16	Sport complex 'Jordal Idrettspark'

antipodes café
Stasjonsallmenningen 2016

Rostockgata 98
2017

16.
09

situation 2016 · OSLO > BARCODE

PETANQUE PÅ DEG [æSERIES] {OSLO KULTURNATT}

Open petanque courts at the not-in-use tramlines of a new financial quarter. ■ æ.2020

17.

18.

design 2020 · OSLO

«BLACK LIVES MATTER» [COLLABORATION] {DFB:NB}

19.

workshop 2020 · OSLO > NTM
curatorship 2016 · OSLO > æDEG15

RESHOW: TAKE A REST EXHIBITION: KLIMA2+ {NTM}
HIC HABITAT FELICITAS BY PFELDER {æ}

20.

workshop 2020 · OSLO > NTM

RESHOW: TAKE A REST EXHIBITION: KLIMA2+ {NTM}

21.

situation 2016 · OSLO > æDEG15

KAFFE MED...PFELDER & GUIDED TOUR: «BIRDHOUSES»

22.

[…] Das Projekt hic habitat felicitas setzt nun die Geschichte von 'The Isle' fort. [Bei æDEG15] finden Besucher Erinnerungen an die schwimmende Hütte von 2013. Darüber hinaus tauchen nun überall im Stadtraum von Bjørvika Modelle der damaligen Hütte im Maßstab 1:100 als Vogelhäuschen auf. Und bieten Zugvögeln Unterkunft.[…]
Watch the birds.Open the houses.■

PFELDER «HIC HABITAT FELICITAS» BERLIN, 2016.

23.	gathering	2016 · OSLO > æDEG15	BELATED JUGOYA FEST	BY SARI YAMAGISHI & HITOMI SAWADA {æ}

24.				
25.	situation	2014 · MADRID > CAMPO DE CEBADA	PINGPONGO: «RELAXING CUP»	W/ALBERTO NANCLARES
26.	exhibition	2019 · OSLO > DOGA, ROM, NASJONALMUSEET-ARKITEKTUR	RESHOW: DISPLAY	[3 INSTALLATIONS] {OAT'19} CURATORS: PHINEAS HARPER, MARIA SMITH, MATTHEW DALZIEL, CECILLE SACHS OLSEN.
27.	situation	2014 · ZARAUTZ > PROMENADE	PINGPONGO: «SIESTA TOURNAMENT»	W/GONDOLIN KLUBA
28.	workshop souvenirs	2020 · OSLO > NTM 2020 · OSLO	RESHOW: TAKE A REST RESHOW: PINS	EXHIBITION: KLIMA2+ {NTM}
29.	situation gathering	2016 · OSLO > æDEG15 2015 · OSLO > DOMESTIC SPACE	HOY ÑOQUIS HOY ÑOQUIS	[DEG24]

«Any elements,
no matter where they are taken from,
can be used to make new combinations.»

MIGRATING
KITCHEN

Só a antropof

'Hoy Ñoquis' is a series of traditional gatherings celebrating syncretism, set exclusively on the 29th in varied contexts (public and private spaces, indoors and outdoors).

PHILOSOPHICAMENTE.

ECONOMICAMENTE.

SOCIALMENTE.

Throughout the Río de la Plata region, there is a tradition of eating handmade gnocchi on the 29th of each month. On those days, people prepare their own versions, while restaurants and stores display a pavement sign that reads: *'HOY ÑOQUIS.'*

Looking back, potatoes have been a food source for thousands of years in South America and only a few centuries in Europe and the rest of the world. During the economic catastrophe of the 17th century, northern Italians devised a way to create pasta dumplings from potatoes, naming them *gnocchi* (from the Italian word for *buns*, *lumps*, or *little balls*). In the late 19th century and early 20th century, millions of Italians arrived in the Southern Cone with this knowledge. The origin of the 29th has multiple versions, as with all great histories. What is clear is that potatoes have played a significant role in addressing economic difficulties and saving diverse populations from starvation worldwide. Nordic countries also acknowledge these South American roots. ■ æ.2015

□RL / POSTER: æ.2015.08.29 / FRAMES: æ.2016.11

29.
AUG.
14:00
K L
U
T R
U
H S
U
E T
flour
TALK
TRADITIONS
LET'S
ABOUT
potatoes *
ÑOQUIS
GRATIS
hoy
"I Uruguay, Argentina og Brasil spises dette tradisjonelt
den 29. i hver måned, dagen før lønningsdag,
og dermed den dagen de hadde minst penger."
In Norway, each 29th antipodes café
prepare and share this thick,
soft dough dumplings
in meetings about traditions.
Thanks to Flatbread Society potatoes for AUG.29.
are from the first year harvest at Losæter, Oslo.
antipodes café

30.
09

01. 10	exhibition publication guided tour	2022 · MADRID >PLAZA MUSEO R.SOFÍA 2020 · OSLO 2017 · OSLO > BJØRVIKA	æSTUDIO: OPEN æHOUSE: VI æBOD-RESHOW BIRDHOUSEWATCHING	[POSTER] W/PFELDER	{OPEN CITIES} ED#1: 978-82-692191-5-9 {æ}
02.	workshop	2020 · OSLO > NTM	RESHOW: TAKE A REST	EXHIBITION: KLIMA2+	{NTM}
03.					
04.					
05.					
06.	trophy	2012 · OSLO / MONTEVIDEO	URUGUAY OPEN	[ATP CHALLENGER]	{PEREZ BURIN}

“It may be mistaken to mix different wines, but old and new wisdom mix very well.”

PEDESTALS
p.28

show 2020.03

A . No information – Disposal
KUNSTNERNES HUS

07. / 10	situation	2016 · OSLO > æDEG15	KAFFE MED...ALICE & SANTI	SANTIAGO CIRUGEDA / ALICE ATTOUT	
	situation	2016 · OSLO > æDEG15	+ FINISSAGE: «HIC HABITAT FELICITAS»	BY PFELDER	{æ}
	exhibition	2015 · MONTEVIDEO	BID–14: «ITINERANCIA MONTEVIDEO»		{BID-DIMAD-ES}
08.	situation	2016 · OSLO > æDEG15	OPEN MONTAGE	W/RECETAS URBANAS	
	2 workshops	2014 · LONGYEARBYEN	UNF		
09.	postcards	2019 · OSLO	«SPRÅKKAFE»	[COLLABORATION]	{DFB:NB}
	workshop	2014 · LONGYEARBYEN	UNF		
10.	presentation	2021 · BERGEN > ROSENKRANTZTÅRNET	UNF	[TO: CHRISTI KRYBBE SKOLE]	{æ}
	curatorship	2016 · OSLO > æDEG15	«THE ILLEGAL MEASUREMENT, THE ALEGAL DIMENSION»	BY RECETAS URBANAS	{æ}
11.	situation	2014 · LONGYEARBYEN > KARLSBERGER PUB	PINGPONGO: «78°N»		
12.					
13.					

ej
æ
jeg
ek
eg
jæ
jæi
THE ILLEGAL MEASUREMENT
THE ALEGAL DIMENSION
2,365
PINGPONGO

©SK

2016: æDEG15. SHOW «THE ILLEGAL MEASUREMENT, THE ALLEGAL DIMENSION» BY RECETAS URBANAS

©SK

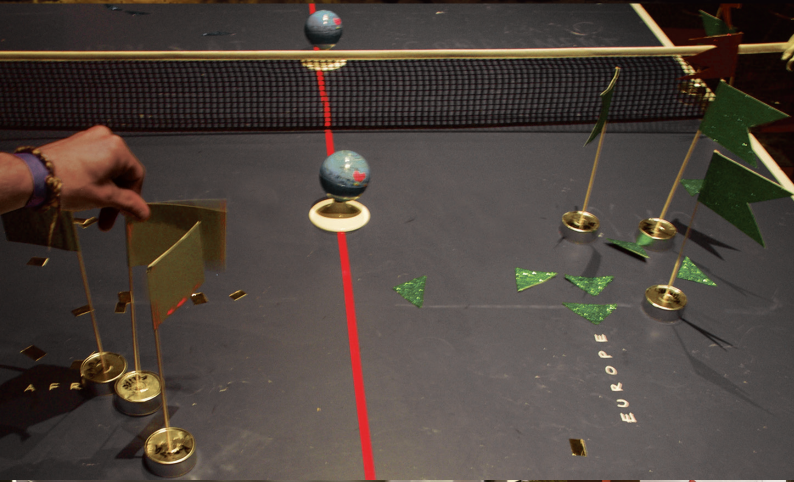
14.
10

15.	2 workshops talk	2014 · STAVANGER 2014 · STAVANGER > ROGALAND KUNSTSENTER	UNF APPROPRIATIONS		
16.	workshop workshop	2021 · OSLO > NTM 2020 · FÅVAGN	RESHOW: TAKE A REST UNF	EXHIBITION: KLIMA2+	{NTM}
17.	workshop 2 workshops	2021 · OSLO > NTM 2014 · BERGEN	RESHOW: TAKE A REST UNF	EXHIBITION: KLIMA2+	{NTM}
18.	presentation	2017 · OSLO > æSTUE	A LIVING ROOM	[TO: NMBU]	{æ}
19.	guided tour situation	2021 · BERGEN > ROSENKRANTZTÅRNET 2013 · OSLO > KULTURHUSET	UNF: EXHIBITION #3 PINGPONGO: «REVOLUTION TOURNAMENT»	[OPEN]	
20.	finnisage workshop	2021 · BERGEN > ROSENKRANTZTÅRNET 2014 · KRISTIANSAND	UNF: EXHIBITION #3 UNF	[W/CHRISTI KRYBBE SKOLE, BERGEN]	

‘TAKE A REST:’ Åpne verksteder for voksne og barn rundt spørsmålet om hva annet vi kan gjøre med utstillinger. I dette tilfellet leker vi med paradoksisk overskuddsmateriale fra utstillingen *klima2+* på *Norsk Teknisk Museum* (papirtape og papprør). En invitasjon til å forbruke ingenting annet enn oss selv. ▪ æ.2021

21.	poster	2013 · OSLO	LAS VUELTAS DEL AIBO	{TALLER DANZA}
22.	situation	2015 · OSLO > KULTURHUSET	PINGPONGO: «NOBLE PINGPONGO PRIZE TOURNAMENT»	
23.	workshop 2 workshops	2021 · OSLO > NTM 2014 · ALTA	RESHOW: TAKE A REST UNF	EXHIBITION: KLIMA2+ {NTM}
24.	workshop workshop	2021 · OSLO > NTM 2014 · ALTA	RESHOW: TAKE A REST UNF	EXHIBITION: KLIMA2+ {NTM}
25.	lecture	2013 · MONTEVIDEO > FADU	LAS VUELTAS DEL AIBO	{TALLER DANZA}
26.				
27.	red-tape workshop	2017 · OSLO 2014 · KIRKENES	PAPERWORK UNF	

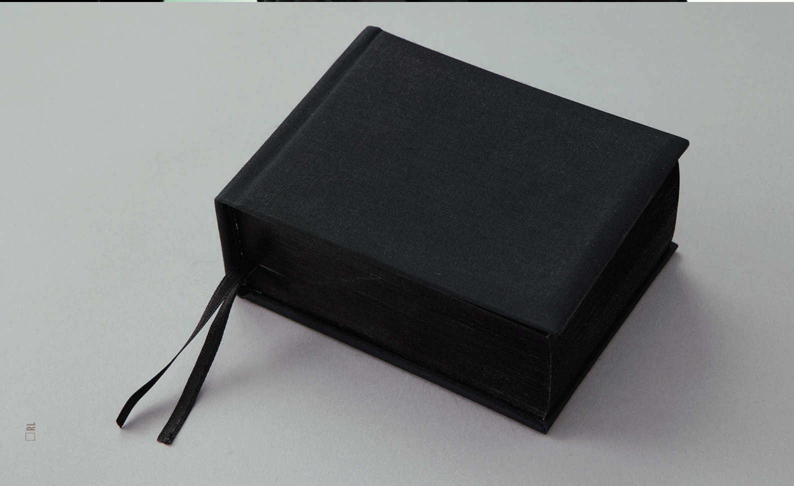
"Let's call it a day!"
NOBLE PINGPONGO PRIZE
TOURNAMENT
22.
October
19:00


EUROPE

2 5
oktob
11
TALLER DANZA

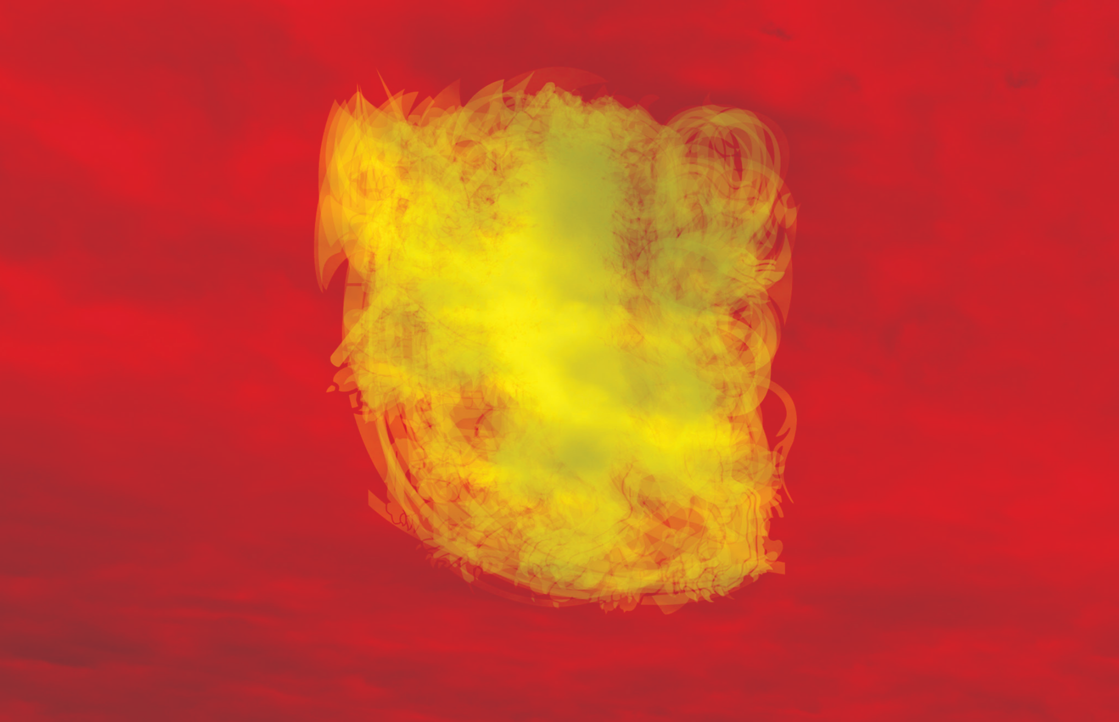
MF

28. / 10				
29.	gathering	2023 · ZUMAIA >SOCIEDAD GASTRONÓMICA	HOY ÑOQUIS	W/MARCELO DÍAZ
	situation	2016 · OSLO > æDEG15	HOY ÑOQUIS	
	gathering	2015 · OSLO > DOMESTIC SPACE	HOY ÑOQUIS	[DEG24]
30.	2 workshops	2014 · TROMSØ	UNF	
31.				
01. / 11	software	2013 · ONLINE	UNF: SKAPE / SE	[2013>2021]
02.	illustration	2021 · OSLO	UNF: EGEN TOLKNING 283 OWN INTERPRETATIONS OF FLAGS AND FLAG PROPOSALS.	[2012>2021]
	publication	2023 · OSLO	MORSMÅLSDAGENFARGELEGGINGSBOKA!	[W/DFB:NB] ED.#1: 978-82-692197-8-4
03.	publication	2021 · OSLO	UNF (PRINT PROOFS)	ED.#2: 978-82-692197-3-9
	poster	2015 · PARIS / SAN SEBASTIAN	«URUMEAKO ALTXORRAK»	[COLLABORATION] {GARBIBAI}



RL

antipodes café -FELIPE **«TIME IS TELLING»** UNF-Symposium: «Nasjonalsymboler og sekularisering av Staten» OSLO, 2021.11.04



As captivating as it may sound to cartographers and emperors among us, it is evidently useless to make a map of an empire's true size. Despite their dimensions and functional purposes, maps and all visual representations can come in handy for specific agendas. Projection, orientation, sizes, language, colours, which information is shown, which one is not, and so forth… So, I set up the map on my phone with the south pointing forward, and the world turned out to be quite interesting. In Spain, to become disoriented can be said as '*perder el norte;*' to lose the north. I do not reinvent wheels; we took the word *antipode* from *Timæus* by Plato. I am just arriving later with a map, as I am learning to be present, to read the sun and other stars, the moon, shadows, and even some currents. In the same coordinates of some maps, we can find historical books, history books, and books of *his story* that, together with reassuring fables—if not merged—managed to leave little room for other papers. But *the worker who reads* can also ask bookshelves and cannot stop building questions: To gain a sense of direction? To leave the privileged reference frame behind? To travel fearlessly into the unknown? Without entering into amazing singularities, I'll try to condense past ten years within the next ten minutes. If you want more, let's continue on the streets, at a bar, or while watching the horizon… Your move. We're here, and we have nothing of our own but time.

'WE EMERGED FROM MICROBES IN MUCK; APES ARE OUR COUSINS;
OUR THOUGHTS ARE NOT ENTIRELY OUR OWN, AND ON TOP OF THAT,
WE'RE MAKING A MESS OF OUR PLANET AND BECOMING A DANGER TO OURSELVES.'

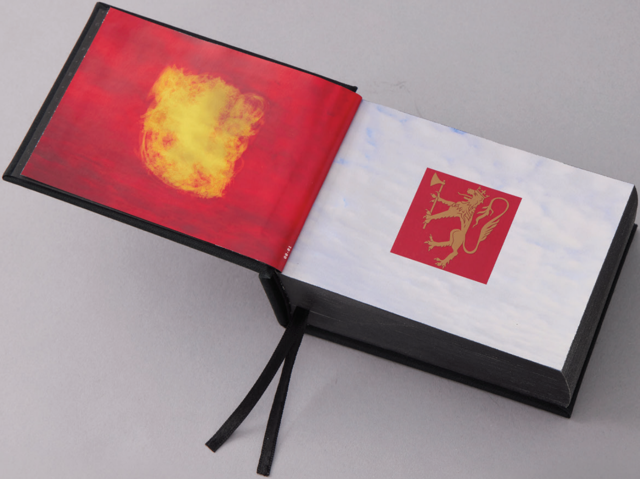
This week, the world's population increased by one million. In human history, four days is less than a sneeze; for the infinite universe, it's just nothing, as all we do, as all we will. Ten years ago, Norway had around half a million fewer people than today. In 2011, precisely seventy-seven Norwegians lost their lives at the hands of an ethnonationalistic fellow countryman. In the aftermath of those attacks against diversity and humanity, I moved to Norway as a rapid response, driven by love as a core reason and curiosity regarding design. None of those three options were on any migration forms. I will not expand on what made me start with this series; the reasons are many. It can't surprise any butterfly that I was born in a place with free, compulsory, and secular education since 1876. But let's focus on what was done from *antipodes café* with *Utforsking av Norges flagg*. Strategically speaking, the series follows a similar dynamic structure as other comments we have made. But as a big difference, we did not conceive any of our explorations and comments as any sort of supplantation of reality.

There is nothing new in exploring national symbols across creative industries; it's an archetypal platitude. It's as flat as placing a flag on a gallery floor or burning another in a comedy show. However, those two cases were quite significant for changes in laws regarding the desacralization of flags on both sides of the ocean. In Norway, they were placed in 2008 but entered into force in 2015. I doubt that the desacralization of this particular flag is possible. While its definition in law may be secular, the coincidence of the proportions of the cross with the main Christian symbol makes this reading quite naive.

When we mounted the urban intervention in *Torggata*, we received dozens of insults and threats, including death threats, despite the fact that none of the banners we hung were the Norwegian flag. Some people were genuinely offended by how the Christian cross was affected, or by its portrayal akin to that of *Saint Peter*. Later, in Bergen, we faced no threats—only the expected yellow press with its pious ink. Without specific goals, but with many interests and a desire to avoid falling into clichés common to this type of venture, our very first exploration was to conduct detailed research on national flags and proposals within this region. Leading this task, I attempted to collect available information without physically visiting any place. This is something that anyone from anywhere should be able to do with the aid of some dictionaries, VPNs, and translation services, and, of course, time. Over the past decade, we have learned a great deal, not just about Norwegian idiosyncrasies but also about the history of pigments, fabrics, and battle axes; how lions have been represented throughout history; and so on. Did you know that lions once lived in Europe for centuries? '*Panthera Leo*' was a type of lion that survived in the area of Bulgaria until the times when Sun Tsu wrote this quote from an older military book, the origins of which remain unknown:

'ORD KAN IKKE OPPFATTES, DEFOR BRUKER EN GONGONGER OG TROMMER;
EN KAN IKKE SE HVERANDRE, DERFOR BRUKER EN BANNERE OG FLAGG.'

The Art of War a text that is at least 2,500 years old, inspired our approach to continuing our series. Our first goal was to gather either original information or the earliest available references for each selected event, and then to organize these along a straightforward timeline. Additionally, we resolved to not add any of our own commentary, and to refrain from translating or altering any of the original texts. A selection of the collected information was featured in two explorations: a website [2013], and a publication [2021]. Both of them introduce all explorations we made in this series, so I won't expand on that here.



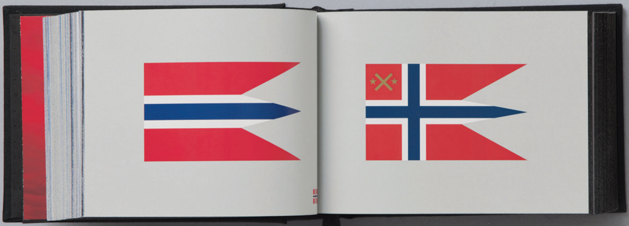
We sifted through thousands of publications at online libraries from diverse countries, perused countless websites and photo archives, and reached out to national archives and various specialists and institutions. We received digitizations and images made on demand and even spent several days deciphering old letters in handwritten Gothic. It was like playing a very nerdy board game. We were very fortunate to receive answers and comments from *Jan Henrik Munksgaard* and, more recently, from *Jan Oscar Engene*. However, we regret not having had a *Sami* partner with us throughout the whole process.

It was quite challenging to find information online related to military flags from 1905 to the present day. But a few days before printing, a door opened at a public institution, and we met some friendly people who shared files, prints, and a dusty folder with copies of a few documents. These papers helped us clarify that concealed part of the history. However, it is still far from complete. Nevertheless, we also arrived at some proposals that we had never seen before, such as the one advocated by Hallvard Trætteberg in 1952: *'Orlogsflagget blir et tretunget flagg som er fire ganger delt (horisontalt) av rødt, hvitt, blått, hvitt, rødt.'*

We paid special attention to how artists worked with the national flag throughout history, from the most submissive to the most subversive. Speaking of obscurantism, we couldn't find any documents, dates, or information on the visual artist who changed the design of the Royal Standards around 1995. This change was never registered in public offices.

And with all the information that we collected, we created our own interpretations:

• All of our drawings of flags and proposals follow the way official flags are presented today, with flat design, plain colours, and simplified and scalable illustrations. Files are *vectorial* but made for the website, publication, and exhibitions of the series. Thus, all details were simplified for small sizes on digital files, prints on paper, and in fabric. We defined proportions with information from resolutions, or data we collected on how flags and fabrics were made at each time. In some cases, we removed waves or angles from visual representations to calculate a possible proportion. We avoided adding contours or outlines. Colours were the most complex part, and our choices are far from reality. In the publication, you will find golden details here and there. When a flag was not available or partially available, we researched diverse sources to generate them. We also studied representations of symbols in diverse media, giving priority to symbols expressed on fabrics.



1945.06.07
217-218
1952.08.07
Flagg- og lovforslag
NORGES ORLOGSFLAGG (Trætteberg)

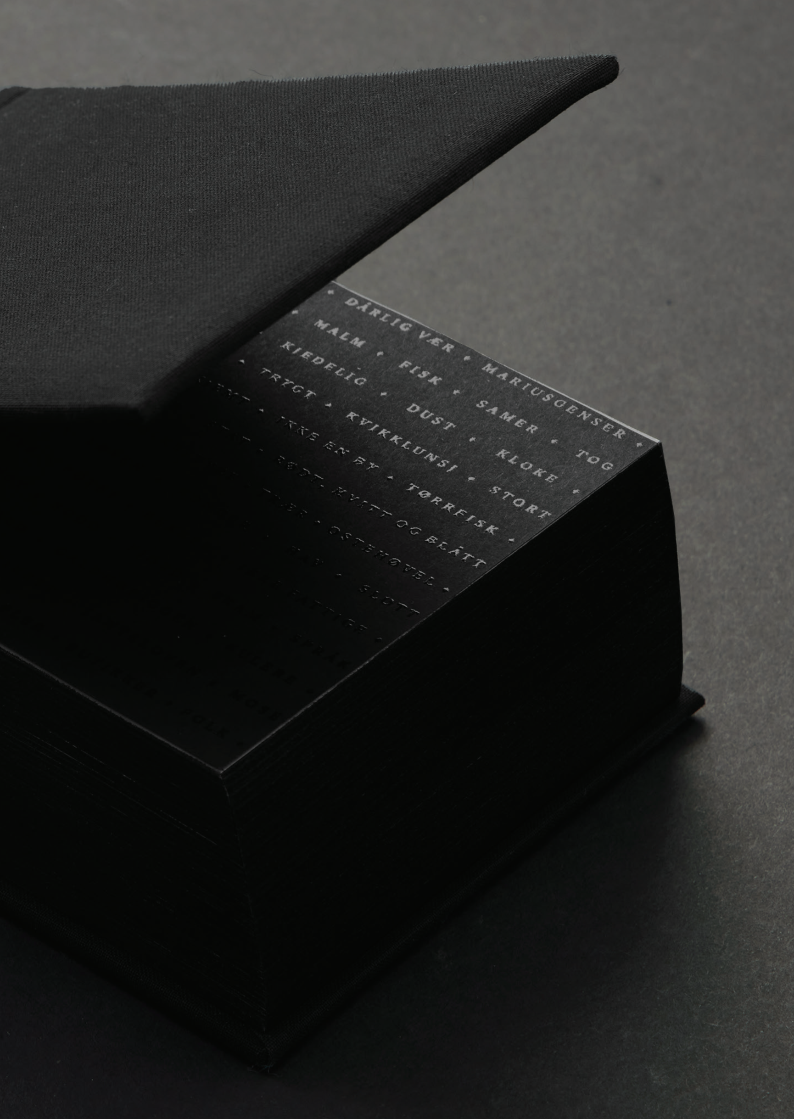
For example, we used symbols from banners, stamps, maps, and coins. In all those cases, we were able to check for dates. All references on proportions, colours, and sources for our own interpretations are detailed in the publication.

• Today, *November 4th*, a file with all those drawings is available online and gratis with a *Creative Commons Zero license*. No drawing attempts to create an ultimate truth, so handle them with care. [unf.antipodes.cafe]

Regarding the publication, on the first few pages, you will find all of our interpretations, along with official drawings of the current *'rang and kommando tegn'* from the *Forsvarsdepartement*. Every drawing is arranged chronologically and includes a reference number. On the final pages, you can find hundreds of references that helped us create these drawings. All references are also arranged chronologically. This section includes other interesting information as well as images and texts related to relevant artworks on the subject. And yes, between the drawings and references, you will find 750 personal flags. These collages were created with children at *45 school workshops* in each county of Norway and Svalbard, defining the installation *Mitt Flagg*. On the end pages, we included a selection of words chosen by those children to represent Norway and themselves.

—

National flags are more than mere designs; they are charismatic totems often nailed to narrow narratives, with a paradoxical desire to unify while mostly dividing. Looking at them is akin to gazing at stars —a twinkle in the present of a bright past, at least for some. We anticipate a day when flags become more dynamic and flexible. As the saying goes, *A critique seeking to go beyond the spectacle must know how to wait*. ▪ æ2021.11.04


DÅRLIG VÆR • MARIUSGENSER •
MALM • FISK • SAMER • TOG
KJEDELIG • DUST • KLOKE •
TRYGT • KVIKKLUNSJ • STORT
IKKE EN ØY • TØRRFISK •
RØDT, HVITT OG BLÅTT
OSTEHØVEL •
SLOTT

04.
11

« keynote 2021 · OSLO > NASJONALBIBLIOTEKET TIME IS TELLING

symposium 2021 · OSLO > NASJONALBIBLIOTEKET UNF: NASJONALSYMBOLER OG SEKULARISERING AV STATEN

PARTICIPANTS: JAN OSKAR ENGENE, JENS BRUN PEDERSEN, SOSIALISTISK VENSTREPARTI (N.WILKINSON), HUMAN ETISK FORBUND (B.SANDVIG), MF VITENSKAPELIG HØYSKOLE (S.STALSETT) {æ}

2 workshops 2014 · TRONDHEIM UNF

05.

06.

07.

intervention 2022 · LOGROÑO > MARKET SQUARE ILLEGAL TENDER: CASA DE CAMBIO {FESTIVAL CUENTALO}

exhibition 2022 · LOGROÑO > CITY HALL ILLEGAL TENDER {FESTIVAL CUENTALO}

extended programme 2016 · OSLO > BJØRVIKA æDEG15 [COLLABORATION] {OAT'16}

SHOW: «GLOBAL SPACES OF CHINESE LABOR»
BY: MEI LIN XUE, STEPHEN FEN & RYAN JOHNS.
CURATORS: AFTER BELONGING AGENCY.

08.

collage 2022 · OSLO / MONTEVIDEO URUGUAY OPEN: 20 EDITIONS

situation 2017 · OSLO > æSTUE / HK > HKCR WTR: PARADOX EDITION W/HONG KONG COMMUNITY RADIO

situation 2016 · OSLO > æDEG15 KAFFE MED...STEPHEN & RYAN W/STEPHEN FEN & RYAN JOHNS

09.

10.

Hvor langt er sekularismen
kommet i Norge?
Jens Brun-Pedersen

©SF

illegal
tender
www.antipodes.cafe/es/illegal-tender
PRODUCE
OF

Logroño
CAMBIO
Cambio
Change
Wechsel
Exchange
DĔURO
DĔURO

©FC

*Serpentes parvulæ fallunt nec publice conquiruntur; ubi aliqua solitam mensuram transit et in monstrum excrevit, ubi fontes sputu inficit et, si adflavit, **deurit** obteritque, quacumque incessit, ballistis petitur. Possunt verba dare et evadere pusilla mala, ingentibus obviam itur.*

LUCIUS ANNÆI SENECÆ «DE CLEMENTIA»
I.XXV.IV. ANCIENT ROME, 55-56.

©FC

This century has revealed that *cacao* consumption dates back 5,500 years by the Mayo Chinchipe Marañón culture. These findings link ancient *cacao* to the *Fine Aroma* variety, highly prized in today's chocolate industry, from the same Amazon region now known as southern *Ecuador. Cacao* usage, spanning millennia, migrated to Mesoamerica. The Olmecs concocted beverages from ground *cacao*, water, spices, berries, and herbs. This legacy persisted among the Mayan people and Aztecs, who infused *cacao* into potions, medicinals, and sacred rites, ascribing to it divine essence and provenance. Something later preserved in the scientific nomenclature of the tree, *Theobroma cacao* (Linnæus, 1753). In Náhuatl, it was called *cacahuacuahuitl*, and its fruit simply *cacahuatl*, giving rise to the term *cacao*. Chocolate, on the other hand, stems from the Náhuatl term *xocoātl*, blending *ātl* for water and *xoco* for sour. Spanish conquerors first encountered *cacahuatl* on *Isla Guanaja* during Christopher Columbus's fourth voyage in 1502, but it was during Hernán Cortés' time that *cacao* and chocolate preparation methods were introduced to Spain (1534, *Monasterio de Piedra, Nuevalos*).

Cacao seeds, esteemed by Mayan and Aztec societies within the echelons of nobility, warriors, and merchants, served both as a prevalent currency and a prime example of early payment methods. Yet, counterfeit *cacao* seeds as currency also emerged. Despite this, their substitution by metal coins spanned centuries, with *cacao* seeds enduring as currency through the colonial era and into the early 20th century in south-eastern Mexico.

Anything was purchased with *cacao*: attire, provisions, slaves, and even gold, a material adeptly refined. Before European arrival, gold had already been adopted for transactions. The self-sufficient *Chibcha* civilization, masters in goldworking had a measurement system that exceeded Spanish precision. But regardless of its amazing form or function, gold was looted and exchanged for colourful trinkets and beads, to be basically melted down into bars or ingots. In 1535, the Spanish crown established the first mint in their *Kingdom of the Indies*, allocating 90% of its production for export. But *cacao* seeds persisted in circulation. A hare was priced at 10 *cacao* seeds, **a slave around 4,000**, and 200 equated to 1 *silver real*—a metallic coin that devalued over time, plummeting to 15 *cacao* seeds per unit by 1720.

The *New Laws* of 1542 forbade the enslavement of indigenous people in *New Spain*, declaring them vassals of the King. Concurrently, the Crown issued two copper coins for lesser exchanges, yet these were promptly withdrawn from circulation due to the populace's refusal, despite the threat of fines, lashes, and compulsory labour.

Towards the end of the 16th century, the annual tribute payment in the *Viceroyalty* amounted to either 1.600 *cacao* seeds or 1 gold peso. The cost of an indigenous person for forced labour ranged between 300 and 500 *cacao* seeds, contingent on factors such as gender, age, health, and skills, while 8 to 10 seeds could secure a session with a prostitute.

Moving southward, the encounter between the Spanish Empire and the Incas markedly diverged. Incas' dominion, entrenched in disciplined collective progress, scarcely knew poverty or enslavement. Their thoroughfares facilitated governance and defence, eschewing mere mercantile aims. An expansive societal schema, comparable to communistic principles, esteemed conquest and coinage as peripheral to rule and trade. Yet, this agrarian paradigm was overturned by the mining imperatives of the *Conquistadores*, propelled by a religious zeal to amass untold wealth from precious metals and beyond.

In these harrowing odysseys, *cacao* crossed seas to the Iberian shores, where the once bitter aphrodisiac was enriched, sweetened, and rapidly adopted by the European elite. Beyond Spain, *cacao*'s conquest extended to France (1615) and England (1650), sweeping through the entire *Slumil K'ajxemk'op* [*'Rebel land'*]. Yet, it met scepticism: *'ilquale più pare beveraggio da porci, che de huomini,'* Girolamo Benzoni critiqued in *Historia del Mondo Nuovo*, dedicated to Pope Pius IV in 1565. Nonetheless, merely four years hence, Pius V sanctified its consumption as not violating the fast. The surge in European consumption necessitated augmented production, leading to the enslavement of Africans for the cultivation of *cacao* and other crops in the Americas, earmarked for Europe. In this epoch, each settler could employ two to four indigenous individuals, compensating them with approximately 100 *cacao* seeds for a day's toil from dawn till dusk.

The *Sveriges Riksbank*, established in 1668 as the world's first central bank, preceded chocolate's arrival in Scandinavia by about two decades. By that time Louis XV sought to regulate both wholesale and retail chocolate sales in France, while in 1711 a Swedish abundance ordinance stipulated: *'Den som brukar Thé, Caffé och Chocolade hemma i sitt Hus, betalar Twå Daler Silfvermynt utan åtskillnad.'*

Spain monopolized *cacao* until 1728, yielding control of its trade to the Netherlands. In the ensuing years, the first chocolate production machines were set in motion (France, 1756, and Barcelona, 1780). Toward the close of the 18th century, European-style chocolate landed in North America, coinciding with revolutionary France's endeavours to abolish slavery in its colonies.

Between 1811 and 1814, the insurgent general José María Morelos minted the first truly Mexican coin. His decree expunged emblems of the Spanish monarchy, heralding *'una flecha con un letrero al pie que señala el viento donde corresponde, que es del sur.'* This act marked the advent of the inaugural fiat currency, pledging redemption upon the revolution's triumph. Though Mexico secured independence in 1821, the anticipated redemption remained unrealized.

In the subsequent years, as liberal and abolitionist movements gained traction in the Americas, Portuguese colonizers shifted *cacao* cultivation to their African colonies, persisting in the exploitation of slave labour for production.

The Industrial Revolution further fuelled the thirst for growth. In Amsterdam, a machine separated *cacao* butter from powder (Van Houten, 1828), facilitating its dissolution in hot liquids—such as milk, a long-standing British preference. The first blending of chocolate with hazelnuts was introduced in Switzerland (Kohler, 1830), and England saw the debut of the first chocolate bar for sale (Fry & Son, 1847). Concurrently, in France, soluble *cacao* powder was commercially introduced for both adults and children (Poulain, 1848). The creation of milk powder in Vevey marked the beginning of Swiss milk chocolate (Nestlé, 1867), leading to chocolate that easily melted in the mouth shortly after (Lindt, 1879).

In the Roaring Twenties, confectionery firms in the eastern United States innovated by introducing chocolate disks wrapped in gold foil as part of the *Jewish* custom of presenting coins to children during the *Festival of Lights*. This practice echoed traditions already established in Belgium and the Netherlands in conjunction with *Saint Nicholas*. Over time, these sweet images of money became enduring symbols of both *Hanukkah* and *Christmas* celebrations.

During World War II, German saboteurs devised a chocolate bar with a concealed steel bomb set to detonate moments after being cut. Additionally, in Germany, *Nestlé's* subsidiary *Maggi* utilized thousands of prisoners of war and Jewish forced labourers.

By the mid-20th century, plant breeding was acknowledged for enhancing *cacao* production. Since then, both stock and consumption have steadily increased, a trend mirrored by anthropogenic global warming.

Nevertheless, headlines proclaiming *'Chocolate is on track to go extinct in 40 years'* sporadically emerge, yet it's likely the small-scale *cacao* farmers who will perish first.

DEUTSCHE MARK
50
EURO CENT

At the onset of this century, the Save the Children Fund disclosed to the BBC that children in Mali were trafficked to labour forcibly on *cacao* farms for €30. This revelation spurred unforeseen scientific inquiries into the health benefits of chocolate. Concurrently, it prompted the establishment of the *Harkin-Engel Protocol*, a collaborative endeavour to eradicate the worst forms of child labour and trafficking within cocoa supply chains by 2005. However, a few years past this target, subsequent findings indicated that the cost for children trafficked from Burkina Faso to the Ivory Coast rose to €230, equivalent to about two sacks of *cacao* at international prices during that period. Morbidly, in Ivory Coast, an undercover investigation revealed that a typical plot allotted to a diligent farmer—as their sole recompense after years of slave work from childhood into adulthood—yields a meager average of just **2 cacao sacks** per season. [ca.130kg]

In 2019, a trafficker, known as a *'locateur,'* was captured on film confirming that a payment of €300 was considered acceptable, remarking that *"not all have the same price, like lambs."* The following year, a study conducted by the NORC social research group at the *University of Chicago* revealed that in the 2018-19 period, approximately 1,560,000 children, aged 5-17, were engaged in cocoa production in the agricultural households of cocoa-growing regions in Ivory Coast and Ghana. This report highlighted that 95% of these children were subjected to at least one hazardous aspect of child labour, including land clearing, heavy lifting, use of agrochemicals, handling sharp tools, extensive working hours, and night shifts. In 2021, eight children from Mali, former slaves on cocoa plantations in Ivory Coast who successfully escaped, launched legal actions in the United States against major chocolate companies *(Nestlé, Cargill, Barry Callebaut, Mars, Mondelēz, Hershey, and Olam Americas)*, accusing them of aiding and abetting slavery on cocoa farms. Although the judges acknowledged the case's validity, they dismissed it due to its occurrence outside the United States.

A TV feature in April 2022 showcased a producer whose farm yielded approximately 30 sacks of seeds a year (ca. two tons), earning him €2,800, including *responsible* premiums from major chocolate corporations at ***€1 per sack***. Of this total, a substantial portion covered pesticides, transport, materials, and taxes, leaving less than a third for all employees. In those days, the international ICCO price for a ton of *cacao* was €2,242. However, *cacao* farms are often smaller than in this case. Another farmer mentioned producing six to eight sacks annually, thus having to involve his young children in the process, with total earnings of around €400.

Meanwhile, the giant family-owned company *Mars* initiated corporate responsibility pilot programs to support a group of small holder farmers *'on a path to a sustainable living income in the next 8 years'*—**from €1** to €2.5 daily. In September 2022, the World Bank set the poverty line at €2.15 daily.

Cacao ranks as the eighth illicit financial flow in Africa, with farmers receiving less than 70% of its international value. Additionally, *cacao* prices have exhibited extreme volatility.

Today, over 90% of the world's cocoa stems from plots under three hectares, with Ivory Coast alone hosting 1.2 million such smallholdings, yielding nearly half the global output. In contrast, just three firms dominate 65% of the grinding sector's capacity. Within the chocolate trade, the also few leading multinationals, controlling the majority of the lucrative multimillion market, have admitted the presence of child labour in their supply chains, engaging in the worst forms of exploitation. Despite profiting from these practices, they've recently 'pledged' to cut reliance on child labor by 70% by 2025.▪ æ

antipodes café «ILLEGAL TENDER» (PAMPHLET-ED.2) MONTEVIDEO, 2023.

REF: www.antipodes.cafe/illegal-tender/

COMMENTS		**DETAIL**	
I.	Moneda de Cambio	**4000 cacao seeds**	(glued to the wall)
II.	Moneda de Cambio	**2 cacao sacks**	(mound OR hanged)
III.	2 Marcos Alemanes	Diptych	(2 frames/4ch.coins)
IV.	Hobby of Kings	Chocolate coin collection (+500 pieces)	
V.	Dĕūro	Chocolate coins minted in Madrid	
VI.	Cambio	Exchange booth	(**1 Euro** ≙ 1 Dĕūro)
VII.	Cambio	Exchange machine	(**1 Euro** ≙ 1 Dĕūro)

display		
Logroño City Hall	I,II,IV,V,VI	2022.11
Obrador, Montevideo	I,II,III,V	2023.01

PRODUCE
OF
GHANA
COCOA
PRODUCE OF GHANA
GCMB

1
SUD
DĔŪRO
RL

Děūro es un comentario de la serie **Illegal Tender**.

Con forma de disco de chocolate con leche envuelto en papel metálico, el Děūro no constituye una ficha ni una moneda de curso legal o fraudulenta. Su diseño muestra la cara común de la primera edición de la moneda de 1 euro, mientras que el reverso varía, presentando simbología propia de los principales países productores de cacao, en su cultivo de independencia frente a los justamente principales países consumidores de chocolate. Su producción implica un grano de cacao africano de trazabilidad incierta por unidad, y su precio es fijo: 1 euro.

Puedes adquirirlo en casas o máquinas de cambio especialmente instaladas en espacios públicos durante períodos específicos.

El 12 de octubre de 2022, se acuñaron 6000 copias en Madrid para la primera edición, incluyendo en su reverso el de la Moneda 'SUD' del general insurgente José María Morelos (Tixtla, 1811). En noviembre, fue presentada en el hall de acceso del Ayuntamiento de Logroño y estuvo disponible en una caseta de cambio en la Plaza del Mercado de la ciudad. A comienzos de 2023, esta primera versión del Děūro fue exhibida en Montevideo. Aquí no hacemos moneda falsa; el chocolate del loro se destina al propio cambio. ▪ æ

CONTENIDO

2,5gr. chocolate con leche

[±30% cacao ~1 grano]

INGREDIENTES

Cacao	(manteca/pasta)
Leche en polvo	(entera y descremada)
Lecitina de Soja	[emulgente]
Azúcar, aroma y sal.	

ENERGÍA	14.50 KCAL / 60 KJ
GRASAS	0.975 G
GRASAS SATURADAS	0.625 G
AZÚCAR	1.175 G
PROTEÍNAS	0.175 G
SAL	0.005 G

PUEDE CONTENER TRAZAS DE FRUTOS SECOS, CACAHUETES Y TRABAJO FORZOSO INFANTIL

CONSUMO DIARIO RECOMENDADO: 0 Đ

děūro *(Latin)*

· to burn up, consume.

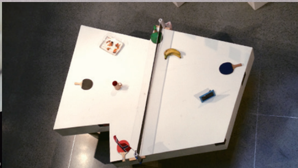
· to destroy, to wither.

LEWIS & SHORT «A NEW LATIN DICTIONARY»
P.564. NEW YORK/OXFORD, 1879.

1 EURO
SUD

11.	presentation	2021 · MADRID > ETSAM	antipodes café 10 AÑOS,		{ETSAM}
11	palaver	2021 · MADRID > CASA CAMACHO	UNA DÉCADA DE CADENCIA Y DECADENCIA		
12.	design	2019 · OSLO	«JA VI ELSKER SKI»	[COLLABORATION]	{DFB.NB}
	class	2012 · BUENOS AIRES > UNTREF	LA CASA TOMADA	W/JULIETA ASCAR	{UNTREF}
13.	souvenirs	2012 · MONTEVIDEO / OSLO	MONTAÑAS GRÁFICAS		ENDLESS EDITION
14.	venue	2018 · OSLO >	æSTUDIO #1		[æSERIES > æHOUSE]
	situation	2016 · OSLO > æDEG15	STORYTELLING: «LE PETIT PRINCE»		BY DELPHINE THOUILLEUX
	talk	2016 · OSLO > æDEG15	æ ?		{TRAFO FESTIVALEN}
	lecture	2014 · MONTEVIDEO > CCE	SEMINAR: ZERO WASTE		{URUGUAY BASURA CERO}
	exhibition	2012 · PUNTA DEL ESTE > FPA	UNA MUESTRA SOBRE NADA		{FUNDACIÓN ATCHUGARRY}
				CURATOR: MAGDALENA FERNÁNDEZ	
15.	talk	2019 · OSLO >	SEMINAR: ALTERNATIVE HOUSING		{NMBU}
	workshop	2016 · OSLO > æDEG15	PLANETARY WORKSHOP		{æ}
16.	workshop	2016 · OSLO > æDEG15	PLANETARY WORKSHOP		{æ}
	workshop	2016 · OSLO > æDEG15	PLANETS	W/SØRENGA BARNEHAGE	{æ}
17.	workshop	2016 · OSLO > æDEG15	PLANETARY WORKSHOP		{æ}
	exhibition	2014 · MONTEVIDEO > CCE	MEMORIA FUTURA	W/AOPPO	{CCE}
				CHIEF CURATOR: PATRICIA BENTANCOUR	

Montañas Gráficas focuses on archetypical souvenirs from the tourism industry: landscape postcards. However, ours features fictional topography blending unemployment rate charts and publicly available images of the sky from those countries, chronicling the period from our first paid works in the late '90s until the dates of printing. Originally conceived in 2006, **Montañas gráficas** was resumed, expanded, and published by antipodes café in 2012. It can partake in exhibitions or publications, but the primary distribution of the set occurs organically by continually and inadvertently adding them to postcard displays at souvenir shops. ▪ æ



18. / 11	workshop	2016 · OSLO > æDEG15	PLANETARY WORKSHOP	{æ}
19.	workshop	2016 · OSLO > æDEG15	PLANETARY WORKSHOP	{æ}
	situation	2016 · OSLO > æDEG15	FINISSAGE [COLLABORATION] SHOW: «GLOBAL SPACES OF CHINESE LABOR» BY: MEI LIN XUE, STEPHEN FEN & RYAN JOHNS. CURATORS: AFTER BELONGING AGENCY.	{OAT'16}
20.	curatorship	2016 · OSLO > æDEG15	THE LITTLE SCREEN [W/ALEJANDRO TORRE]	{æ}
	lecture	2014 · OSLO > THON HOTELS OPERA	URBAN INTERVENTIONS: «POSSIBILITIES WHEN THE GOAL IS TEMPORALITY»	{STATENS VEGVESEN}
21.	gathering	2016 · OSLO > æDEG15	KAFFE MED...PAULA W/PAULA GARCÍA MACEDO	
	extended programme	2016 · OSLO > æDEG15	æDEG15 [COLLABORATION] SHOW: «WHO LIVES THERE?» BY: PARÉNTESIS CURATORS: AFTER BELONGING AGENCY	{OAT'16}
	situation	2014 · MONTEVIDEO > CCE	PINGPONGO: «MEMORIA FUTURA CUP»	W/AOPPO
	situation	2013 · OSLO > KULTURHUSET	PINGPONGO: «WAR IS OVER PINGPONGO»	
22.	situations	2016 · OSLO > æDEG15	TEXT TIME WEEK: «THE LITTLE PRINCE»	{æ}
23.				
24.				

antipodes café

THON

25. / 11	exhibition	2014 · MADRID > MATADERO MADRID	IV IBERO-AMERICAN DESIGN BIENNALE		{BID-DIMAD-ES}
26.	lecture	2014 · MADRID > ETSDM	WITH AND NOT FOR		{BID-DIMAD-ES}
	collage	2013 · OSLO / MONTEVIDEO	THE FUTURE IS BRIGHT	[COLLABORATION]	{REVISTA LENTO}
27.	collages	2017 · OSLO	CINEMATE, TEXT TIME	[æSTUE]	
28.	exhibition	2016 · OSLO > æDEG15	PLANETARY SHOW		{æ}
	lecture	2014 · MADRID > ESPACIO UCRANIA	PINGPONGO MADRID: DESIGN AS AN OBSTACLE		
	situation	2014 · MADRID > MATADERO MADRID	RÁFAGAS DE DISEÑO		{BID-DIMAD-ES}
29.	situation	2019 · OSLO > æKJØKKEN	HOY ÑOQUIS EN OBRA		[+ ESTUDIOHERREROS]
	exhibition	2016 · OSLO > æDEG15	HOY ÑOQUIS 2012-2016		{æ}
	situation	2015 · OSLO > VESPER GASTROBAR	HOY ÑOQUIS AT VESPER		
	gathering	2012 · OSLO > VØYENSVINGEN	HOY ÑOQUIS	[FIRST TIME]	
30.	website	2013 · ONLINE	UNF: https://unf.antipodes.cafe		
01. / 12	situation	2016 · OSLO > æDEG15	AVSLUTNINGSSEREMONI æDEG15		{æ}
			PARTICIPANTS:	KULTURETATEN (H. BARSTAD)	
				OSLO S UTVIKLING (R. THORSEN)	
				+ ORIGINAL SKETCH BY GUSTAV VIGELAND	

Dans le monde
renversé, le vrai est un moment du faux.

the world is oppressing
the future
is bright
and noone can change this general trend of history.
SIDRA CHAMPAGNE
SIDRA
COOPERATIVA
CHAMPAGNE
LOMAS DEL SUR
CHAMPAGNE
SIDRA CHAMPAGNE
CHAMPAGNE

02.
12

03.

04.	object installation	2016 · OSLO 2015 · OSLO > DEG24	SPECIAL EDITION NOK	NO/EN	[æSERIES > æDEG15]
05.	venue	2016 · OSLO > BARCODE	æDEG16		[æSERIES]
06.	lecture	2017 · OSLO > BRISTOL HOTEL	æ		{MINISTRY OF LOCAL GOVERNMENT AND REGIONAL DEVELOPMENT}
07. ›	lecture	2017 · OSLO > LITERATURHUSET	BJØRVIKA TRANSVERSED		{OSLO MET-NIBR-DEMOSPACE}

08.

En la simulación (del arte) la conciencia del engaño se encuentra presente durante todo el tiempo que dura la representación, pero cuando se instaura la **suplantación** (de la vida), la voluntad de sustitución es rotunda; ya no hay engaño, sólo una nueva versión de los hechos que reemplaza y desbanca la anterior.▪

LAURA BAIGORRI «NO MÁS ARTE, SÓLO VIDA 2.0»
REVISTA TELOS 56. MADRID, 2003.

Following the consummation of **æDEG15**, a pop-up souvenir shop was established on the opposite side of the avenue, within an empty store on the Visma Tower.

Utilizing solely debris from its predecessor, **æDEG16** showcased a glimpse of a hectic year in the encounter of the city and its construction sites. The venue included a complimentary coffee corner, where the **'Special Edition,'** created in collaboration with Solberg & Hansen, was launched. Exploring our antipodes, here everything was for sale but coffee.▪ æ

We are quite open and exposed in our daily lives.
It is quite accessible to know more about our doing and modality, yesterday and tomorrow.
We are ready for the conversations and actions that encounters may provoke. We can go to a bar afterward.
So, let's start with a scathing open question:

Can we all agree here, that one thing that perhaps relates us all, is that everyone wants to make the world ***a better place?***

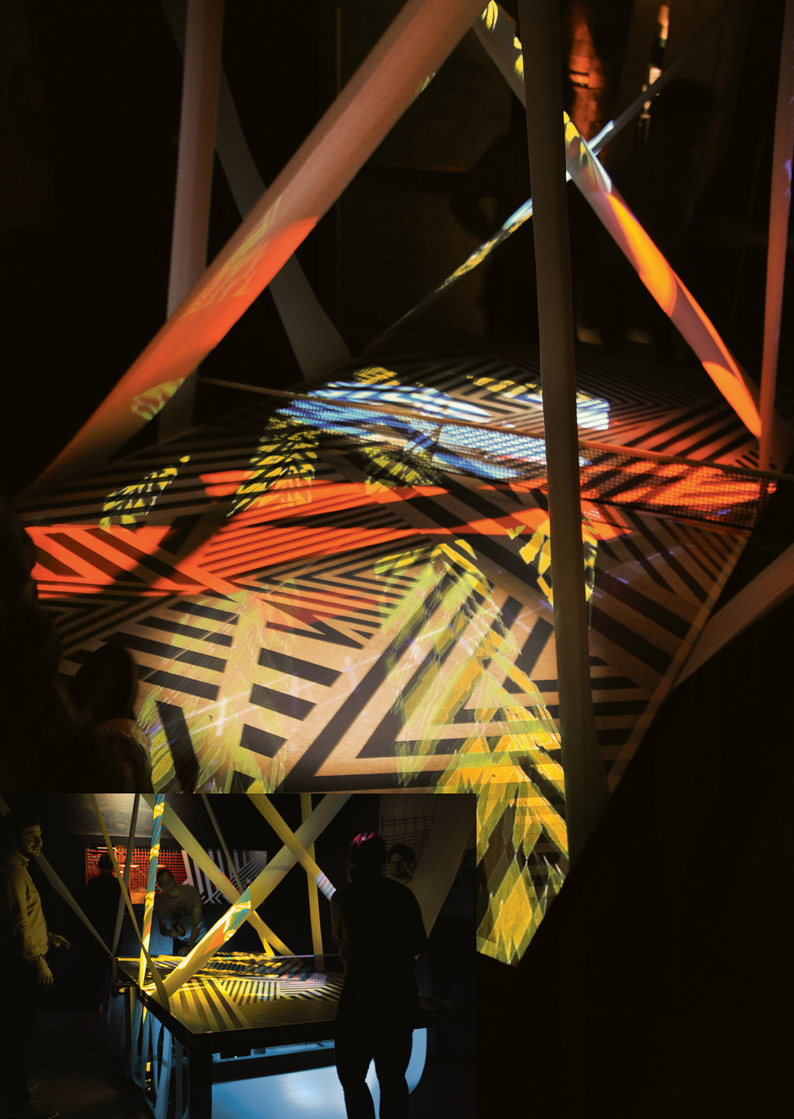
In maths, when a problem arrives at a non-solution or *'it breaks,'* as they say, new numbers appear in the conversation for helping resolve the case. We counted: 1, 2, 3... and then we added fractions, and so forth. But not all people go along with new scenarios. Confirming fear of the unknown, even in their names, numbers fell into certain obscurity: positive, negative, and, alas!, the imaginary ones.

After encounters with *Hiroshi Hara* early this century, we got quite hooked on his mathematical metaphor relating the world in which we live to complex numbers, calling it a *'complex world.'* And thanks to our consciousness, we have always been able to live simultaneously in the *'real world'* and in the *'imaginary world.'* Consequently, in the *'real world'* we can find just what is measurable, such as the right hand of Descartes, while in the *'imaginary world'* we can find myths, all kinds of virtuality and *de-distancing*. To place it today, while we go picking *Pokémons*, we inhabit that *'imaginary world,'* and yet we still occupy space in the *'real world.'* But it took centuries for worldwide acceptance of negative numbers and even the zero since it was understood that everything human must exist just in the *'real world.'* The same happened much more recently to the imaginary numbers and, of course still happens to the *'imaginary world,'* even if conservative politicians play *Pokémon Go* in Parliaments of Kingdoms. So we have arrived at a simpler question: *what do we mean by 'a better place'?*

antipodes café began as a continuation of explorations in the definitions of borders of anything that we take for granted. A journey that perhaps started with the very first steps—yes, those times of *'A desalambrar'* and all that folk. From its name, *antipodes café* highlights its interest in a holistic, nondisciplinary approach. *'antipodes'* is the word in charge of that, while *'café'* is clearly in the *'real world*' we were talking about. *antipodes café* is for us a reminder of the *'complex world,'* a simple one on the better place we want to live in. We can talk about urbanism, strategies, temporality, and any dualism you may enjoy, but if we do not explore what we mean by *'a better place,'* we will be like running around our own tails. And that looks quite gross and smells worse! No, we do not have an answer. We have a lot of questions about this *'better place.' Is it just measurable and functional? Or does it also include our consciousness? Is it about us right now? Is it about the future we do not know? And what about trust and relationships? Does it include money? and Gods? Is there any room for power and class divisions? How do we meet our needs there? and our desires? But who builds it? How are the inhabitants? Are they specialists? What does foreign mean? and local? Are they monogamous? How are people raised in this better world? What does growth mean in there? and development? What does it mean to play? What about fairy tales?*

So the answer '*yes'* to the very first question of this talk *will tear us apart* if we take it for granted. For us, the *'world as a better place*' is a '*complex world,'* where the *'imaginary world'* appears simultaneously with the *'real world.'* To arrive there, we have to build structures for opening dialogues about that *'complex world;'* otherwise, we will just talk about dressing with *Salt* or *Sugar cubes,* the spectacular *'real one'* of the mutual claps. ▪ æ.2017.12.07

09. 12	2 workshops	2020 · BODØ	UNF	
10.	2 workshops situation poster	2020 · BODØ 2015 · OSLO > KULTURHUSET 2014 · OSLO	UNF PINGPONGO: «DAZZLE CUP» POLSK VANDREUTSTILLING	{NB:DFB}
11.	2 workshops poster, Δ	2020 · BODØ 2014 · OSLO	UNF TREKANTEN	{BYVERKSTEDET}
12.	illustration	2012 · OSLO	DU DO NOT SHOOT	
13.				
14.				
15.	poster	2014 · OSLO	POLSK VANDREUTSTILLING [COLLABORATION]	{NB:DFB}



16.
12

17.

18. design 2016 · OSLO «FORTELL U SHEEG» [COLLABORATION] {DFB:NB}

ITINERANT STORYTELLING STAGE

19.

20.

21.

22.

antipodes café
December 16, 2015 · Oslo ·

Kjære venner! Vi vet det snart er jul, og at folk gleder seg til svor, akevitt og alt det der, men hei, stopp en hal! Gi lite øyeblikk bare:
–Vi er for tiden utsatt for en stalker/trakasserer fra ukjent ståsted. Noen har heng seg opp i en banner eller er forbanna for et eller annet vi ikke aner, og sender uheldigvis jævlige meldinger i 'capslock' til både den ene og den andre fra gmail-adresser som ligner vår egen. Hvis du mottar noe ber vi deg snarest sende oss en kopi av originalen til info@antipodescafe.org. Dette er viktig, så politiet får det med i den påbegynte etterforskningen. Og for all del, vær så snille å ikke 'like' denne posten da... Bare send oss en søt (ikke–capslock–) melding for eksempel. Takk og god natt!

©SY

23. 12	test	2019 · SCANDINAVIA	æROM [venue cancelled due to COVID-19]		[æSERIES > æHOUSE]
24.	design	2015 · OSLO	HULDERUTSTILLING	[COLLABORATION]	{DFB:NB}
25.					
26.					
27.	photo	2012 · NORWAY	PANORÁMICAS		['PANO MODE' ON TRAIN TRIPS]
28.					
29.	gathering gathering	2015 · OSLO > DOMESTIC SPACE 2014 · OSLO > DOMESTIC SPACE	HOY ÑOQUIS HOY ÑOQUIS		[DEG24] [VALLEGATA]

31.

OKKUPERENDE
UVENTET
MOTSTANDSDYKTIG
DISKRET
ORGANISME
RESILIENT
UTFORDRENDE
KONTRASTERENDE
HINSINDES GODT OG ONDT
OPPORTUN
SPREDT
FORTRENGENDE

日々探索

非営利組織

日常の詩

PAST SUPPORT & COLLABORATIONS

Grants economic support

> NORWAY

2021	BILLEDKUNSTNERNES VEDERLAGSFOND	
		PROSJEKTSTØTTE
2020	KULTURRÅDET	SKS COVID-19
		ARENA
	OK·KULTURETATEN	INNOVASJON I KUNST OG KULTURNÆRINGENE
	BYDEL GAMLE OSLO	FRIVILLIGHETSMIDLER
	DOGA	REISESTIPEND
	CULTURA BANK	CULTURA GAVEFOND
2019	KULTURRÅDET	ARENA.
		MILJØ- OG KLIMAKRISE – KUNST OG KULTUR
	OK-KULTURETATEN	«LØPENDE»
	BYDEL GAMLE OSLO	GRØNNE MIDLER
2018	KORO	URO
	GRAFILL	REISESTIPEND
2017	KULTURRÅDET	VISUELL KUNST
	BYDEL GAMLE OSLO	FRIVILLIGHETSMIDLER
2016	KULTURRÅDET	DIVERSESTIPEND
	OK·KULTURETATEN	INNOVASJON I KUNST OG KULTURNÆRINGENE
	BYDEL GAMLE OSLO	FRIVILLIGHETSMIDLER
	UTDANNINGSETATEN	DEN KULTURELLE SKOLESEKKEN–DKS
	SPAREBANKSTIFTELSEN DNB	
2015	KULTURRÅDET	KUNST OG NY TEKNOLOGI
	OCA	INTERNATIONAL GRANT
2014	KULTURRÅDET	BARN OG UNGE
2013	OK·KULTURETATEN	KUNST I HELE BYEN

KULTURRÅDET > KULTURDIREKTORATET [2023]

OK = OSLO KOMMUNE

SPAIN

2016	AE/C	MOBILITY PROGRAM.

AE/C = SPAIN'S PUBLIC AGENCY FOR CULTURAL ACTION

Diverse aid fiscal, material, logistic...

> NORWAY **(randomly arranged)**

• OSLO KOMMUNE
· BYDEL GAMLE OSLO
· BYMILJØETATEN: BILFRITT BYLIV
· BYMILJØETATEN: VANN- OG AVLØPSETATEN
· KULTURETATEN
• LONGYEARBYEN LOKALSTYRE
• KRISTIANSAND KOMMUNE
• STATSBYGG
· REGJERINGSKVARTALET
• STATENS VEGVESEN
• FORSVARET
· FORSVARSMUSEETS BIBLIOTEK
• OSLO S UTVIKLING
· BARCODE
• AF BJØRVIKA
• AGRO ANLEGG
• AHO
• ASTRUP FEARNLEY MUSEUM
• AVANTOR
• BOA EIENDOMSMEGLING
• BOROWIAK PHOTOGRAPHY
• BRODERI EKSPERTEN
• BRYGGENS MUSEUM
• BYMUSEET I BERGEN
• BYVERKSTEDET
• CH PROSJEKT
• CREATIVE MORNINGS OSLO
• DEICHMANS HOVEDBIBLIOTEK, FOLKEVERKSTEDET
• DET FLERESPRÅKLIGE BIBLIOTEK
• DIGITALTMUSEUM.ORG
• DOGA
• EAA CHPTR.573 NORWAY
• ELDORADO
• ELECTROLUX
• EINAR GRANUM KUNSTFAGSKOLE
• ELTEMPO
• ENTRA ASA
• ESPERANTO
• FIELD GROUP
• FLAGGFABRIKKEN AS
• FLOKK
• FLUGGER FARVE
• FOTBALLFESTEN
• GALLERI SVALBARD
• GÅGATEN VELFORENING BERGEN
• GRAFILL
• HENIE ONSTAD KUNSTSENTER
• HERBANISTS
• HØYDESPESIALISTEN AS
• HUMAC AS
• ISACHSEN ANLEGG
• KARSLBERGER PUB
• KUNSTNERFORBUNDET
• KUNSTNERNES HUS
• NORWEGIAN EMBASSY BERLIN
• KURANT GALLERI
• LOSÆTER
• MAD BUILDING STYRET
• MARBRE ELEKTRO AS
• MBE MAIL BOXES ETC.
• MUNCHMUSEET
• NASJONALBIBLIOTEKET
• NASJONALGALLERIET
• NASJONALMJUSEET
• NAFO
• NAV
• NRK SUPER
• NOBELS FREDSSENTER
• NORSKE INTERIØRARKITEKTERS OG MØBELDESIGNERES LANDSFORENING
• NORWEGIAN GEOTECHNICAL INSTITUTE
• NOREMA
• NOBELS FREDSSENTER
• OHNESORG
• OLAV THON GROUP
• OSLO ARCHITECTURE TRIENNALE [16, 19]
• OSLO FJORD FEST
• OSLO FJORD SAUNA
• OSLO FJORDHAGE
• OSLO MET
• OSLO MUSEUM
• OSLO MYNTGALLERI
• OSLO OPEN
• OSLO PETANQUE CLUB
• OSLOBIENNALEN
• ORK OG ARG FORLAG
• PULP GRAFISK
• REBLOCK

• RIKSARKIVET NORGE
• ROGALAND KUNSTSENTER
• ROM
• ROSENKRANTZTÅRNET
• RUSELØKKVEIEN 14
• SETTEM STEININDUSTRI
• SKAARET
• SKUR29
• SPORVEIEN TRIKKEN
• SOLBERG & HANSEN
• STORTINGET
• STAVDAL AS
• SUKKERBITEN
• TENTHAUS
• VEIDRIFT
• VEDAL AS
• VESPER GASTROBAR
• VIGELANDMUSEET
• VISIT OSLO
• VIF HOCKEY
• WESTERDALS ACT
• ASPØY SKOLE ÅLESUND
• ELVEBAKKEN SKOLE ALTA
• NORDNES SKOLE BERGEN
• CHRISTI KRYBBE SKOLER BERGEN
• ASPÅSEN SKOLE BODØ
• EIDSVOLL VERK SKOLE EIDSVOLL
• FÅVANG SKOLE FÅVANG
• KIRKENES BARNESKOLE KIRKENES
• KARL JOHAN MINNESKOLE KRISTIANSAND
• SKØYEN SKOLE OSLO
• VEITVET SKOLE OSLO
• SOFIENBERG SKOLE OSLO
• ULLEVÅLSVEIEN SKOLE OSLO
• BJØRÅSEN SKOLE OSLO
• AUGLEND SKOLE STAVANGER
• LONGYEARBYEN SKOLE SVALBARD
• GYLLENBORG SKOLE TROMSØ
• SINGSAKER SKOLE TRONDHEIM
• BYSKOGEN SKOLE TØNSBERG
• SØRENGA BARNEHAGE OSLO
• OSLO SUMMER SCHOOL OSLO
• EDVARD MUNCH VGS OSLO
• TRAFO KRISTIANSAND
• HURTIGPRAKSIS

• HOTEL BROSUNDET ÅLESUND
• SCANDIC (RICA) HOTEL ALTA
• RADISSON BLU BERGEN
• CLARION HOTEL GRAND BODØ
• THON HOTEL KIRKENES
• THON HOTEL OPERA OSLO
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• QUALITY HOTEL TØNSBERG

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+ Maria del Mar Valiante

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• TOLD STYRELSEN
• RIKSARKIVET DANMARK
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• STATENS MUSEUM FOR KUNST
+ Kim Wyon-Sergeant

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- DO THE PRINT

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